

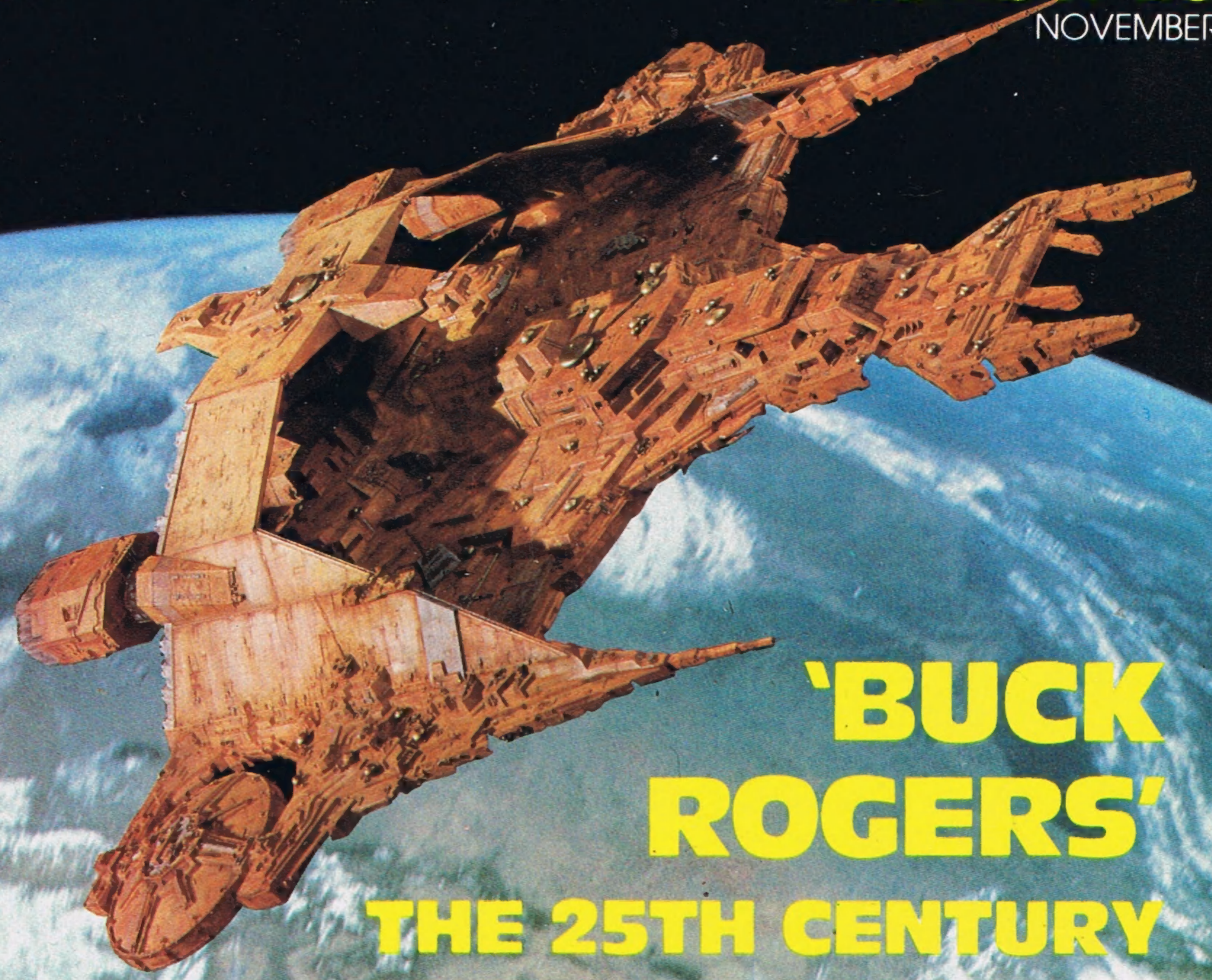
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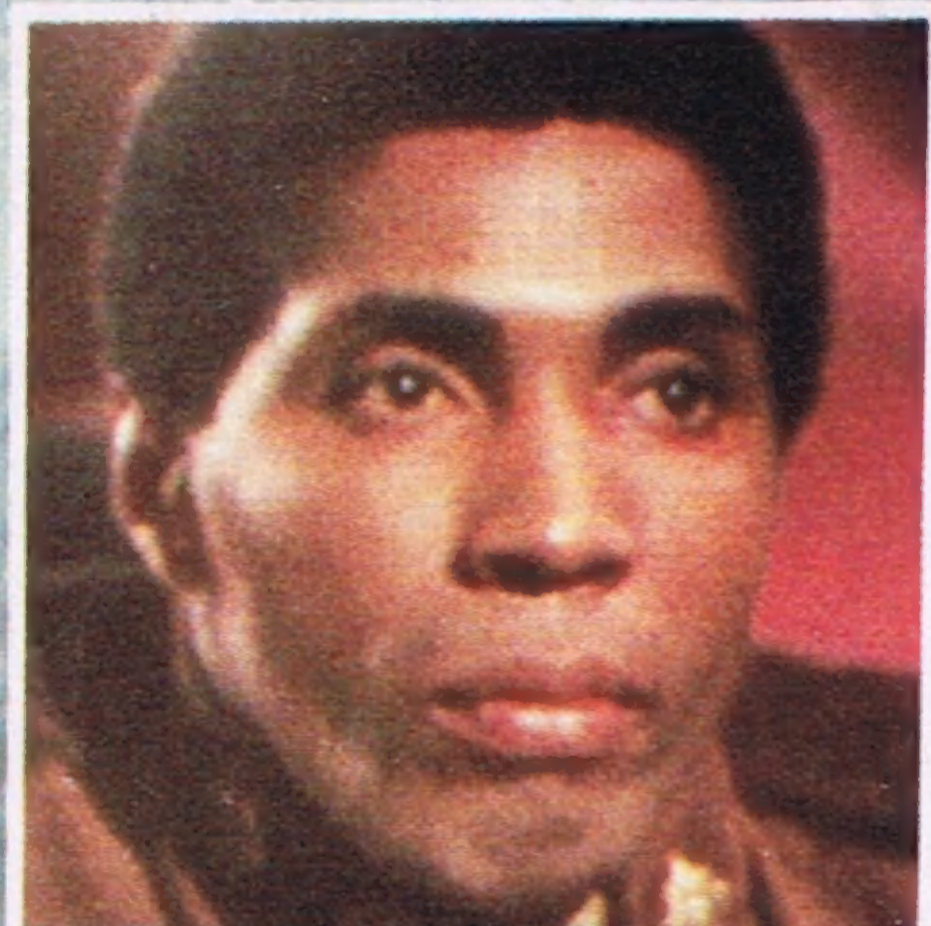
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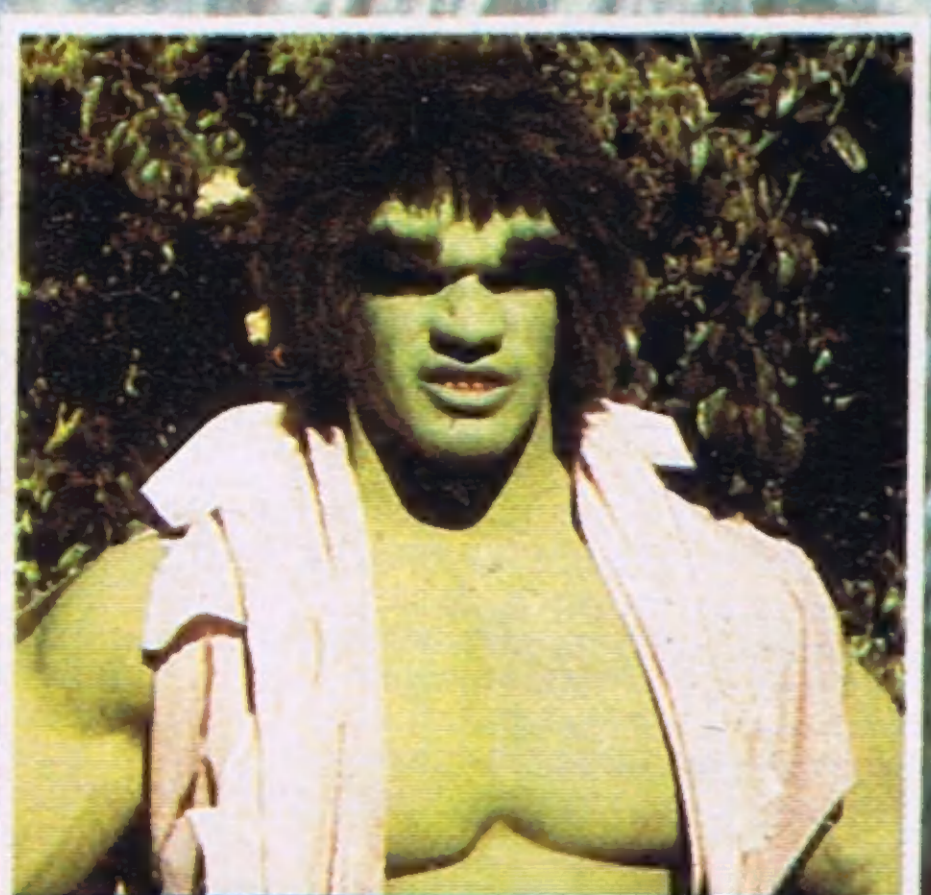
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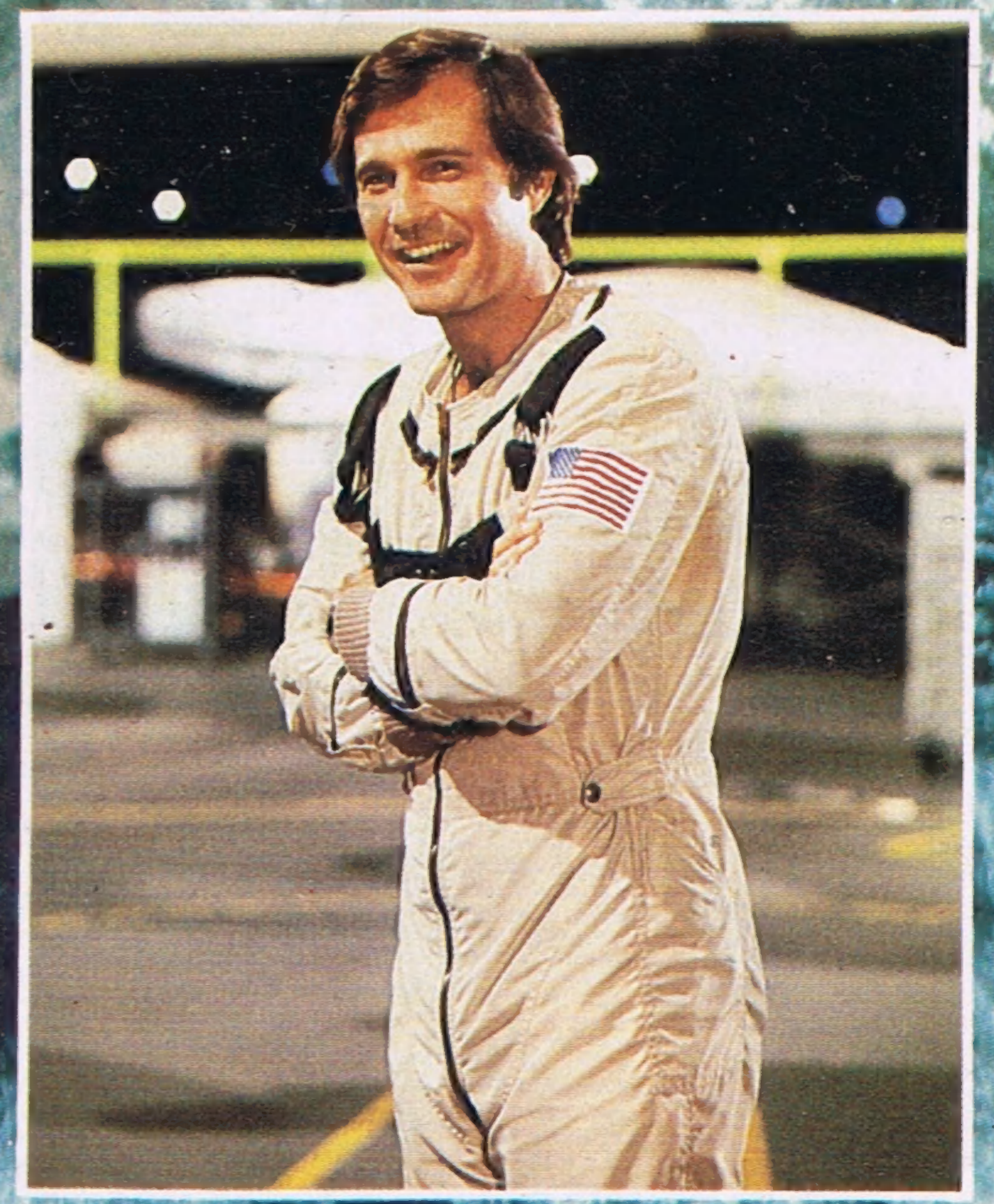
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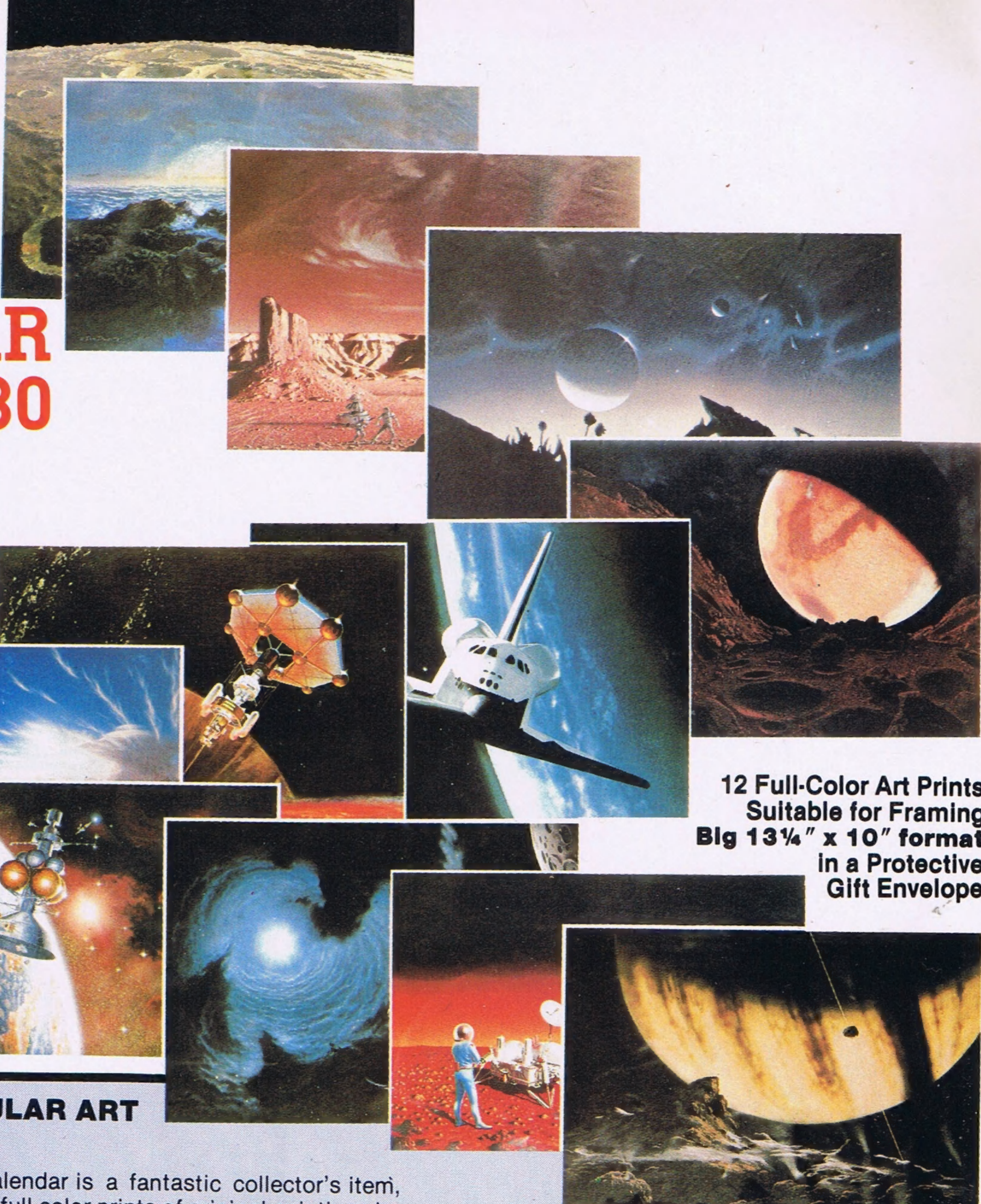


LOU FERRIGNO:
The Hulk Speaks



From
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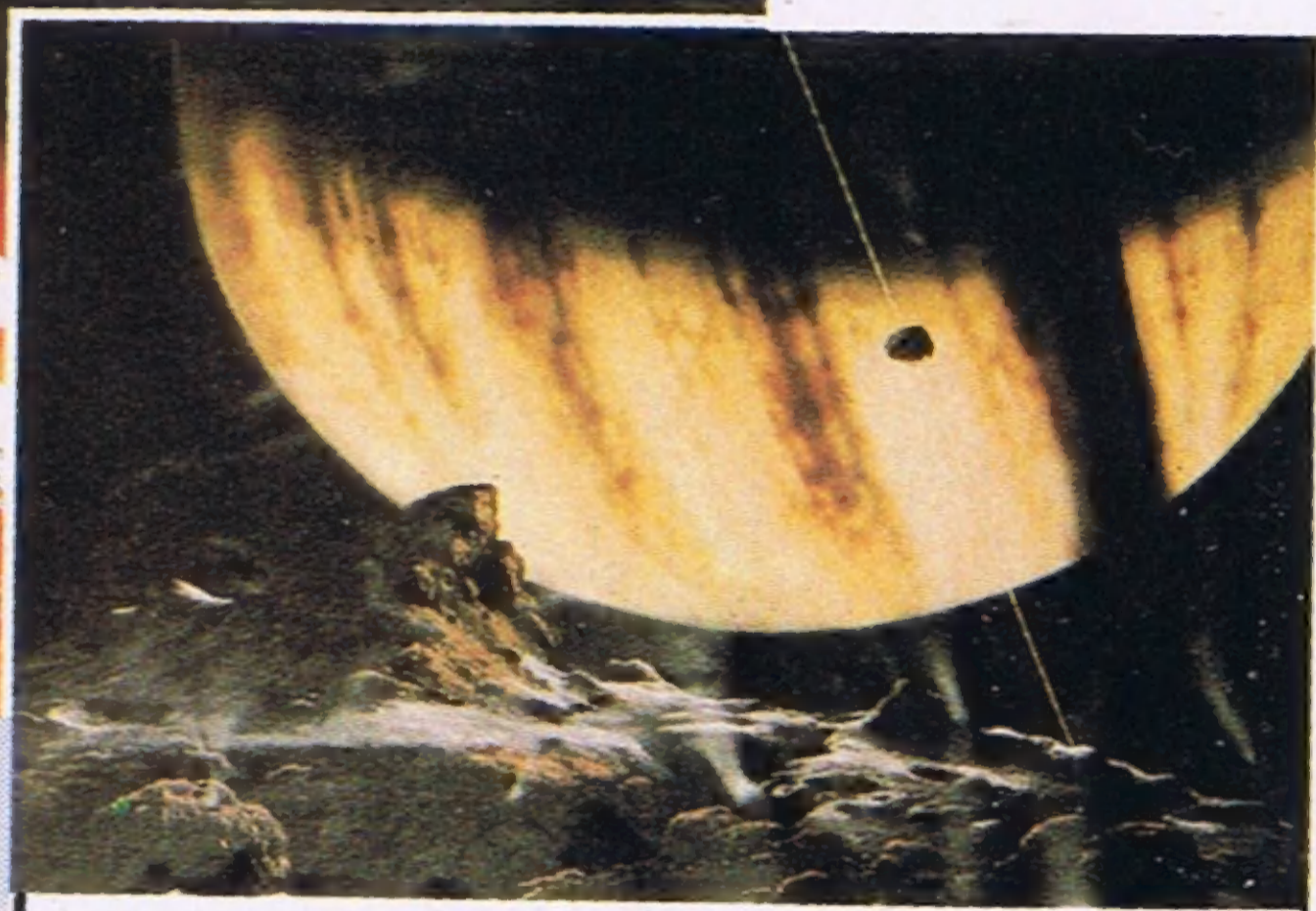


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STARLOG's Space Art Advisor, Ron Miller (author of SPACE ART), has contributed a brief biographical sketch of each artist in addition to the artist's own description of the astronomical scene depicted.

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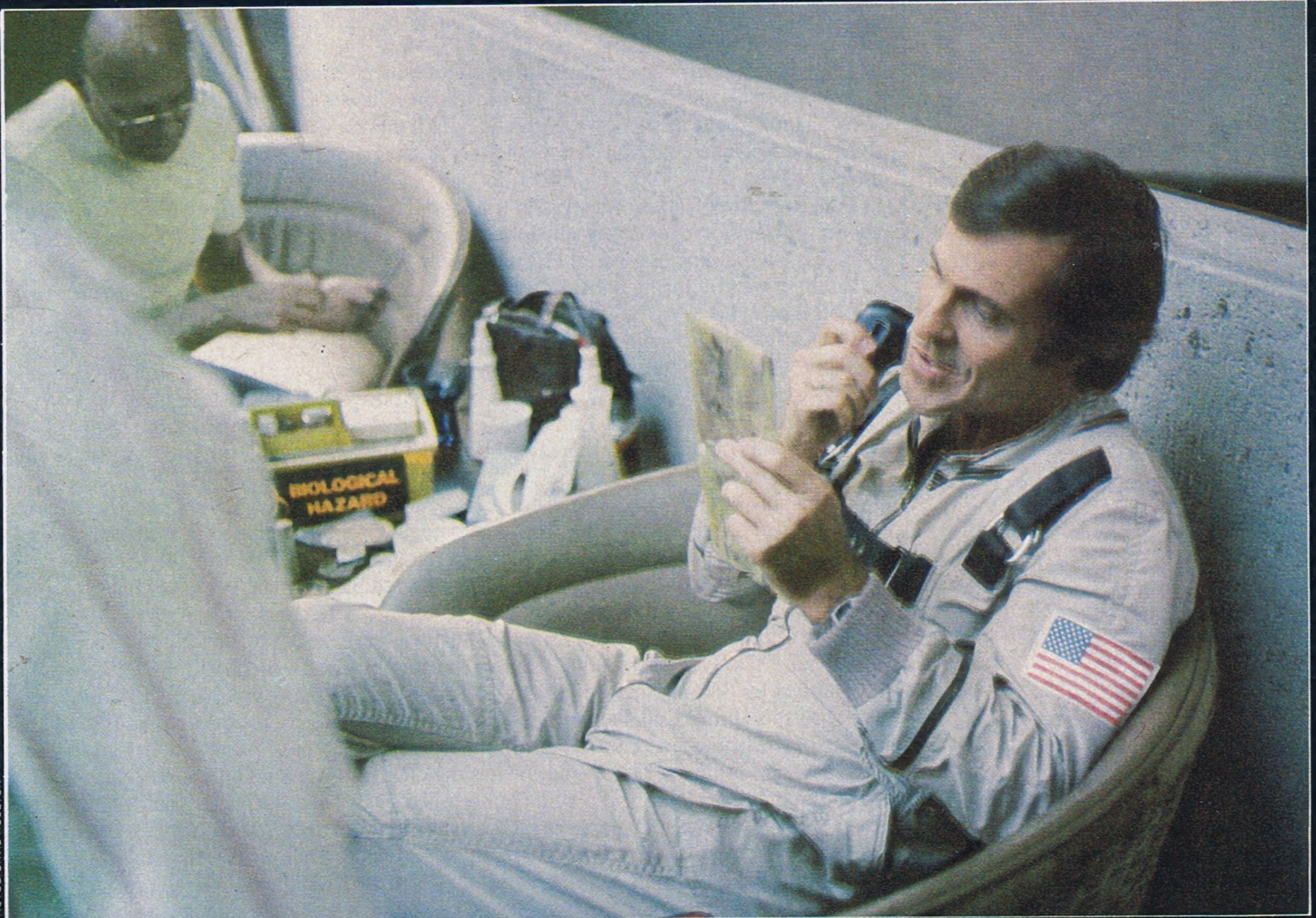
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STARLOG

NOVEMBER 1979

NUMBER 28

THE MAGAZINE OF THE FUTURE



PHOTOS: DAVID HOUSTON

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ABOUT THE COVER: The big SF news on TV this season is the arrival of *Buck Rogers* and company. The space cruiser leaving Earth orbit is the *Draconia*—flagship of the enemy Draconian fleet. (See story on page 18.) Last season's big winner, *The Hulk*, returns this fall (see "The Hulk Speaks," page 42). *Wonder Woman* is now off the air, so we have the wrap-up story plus a complete episode guide (starting on page 36). And *Battlestar Galactica* now lives on in syndication. Herb ("Boomer") Jefferson offers his explanation of what went wrong with the series (starting on page 52). (Thanks to Universal/Hartland for the model shot of the *Draconia*.)

ABOUT THE CONTENTS PAGE: Gil (Buck Rogers) Gerard takes time out from the 25th century to take care of an age-old problem—20th century style. Shaving is not hazardous to your health (most of the time), but the 25th century seems to hold biological hazards in the strangest of places.

FROM THE BRIDGE

Buck in the 20th Century

It started with STARLOG #9, continued with issue #17, and the magazine you now hold is the third annual Fall TV Issue. In a recent letter, one reader called us the *TV Guide* of science fiction.

Television is the most important medium of education and entertainment ever—especially for SF fans. Yes, TV is even more important than movies or magazines. Why? Think about this: The worst episode of *Battlestar Galactica* was seen by more than five million people, and that's more viewers in one night than most theatrical movies have in a year.

That's the importance of television—colossal numbers! Sigh—if only the *ideas* and *values* of television dramas equalled their numbers; if only the quality of the *scripts* were as high as the skill of the special effects. If only. . . .

But here we are, facing another TV season, and every one of us who loves science fiction is afraid that we're going to end up with 21 inches of the same old garbage.

That's right—garbage—junk—doo-doo!!!

Sound like harsh words coming from your usually positive STARLOG publisher? Well, I'm sick and tired of being disappointed by television—and, dammit, so are you.

So, instead of writing that I'm looking forward to all the wonderful shows that hopefully will come our way this fall, I'm going to *assume* right from the start that we'll get pure garbage.

For instance, NBC's big bid for our attention is *Buck Rogers*. Now, I love the original concept of Buck: a man from our time, accidentally trapped in suspended animation and awakened 500 years later in a world in some ways more advanced—in some ways more primitive. Buck, through his incredible courage, resourcefulness and keen, rational mind turns from an ordinary man into a hero of giant proportions—a hero worth building a TV series around. But I will never see that Buck on NBC. . . .

Instead, I'll see a wisecracking, woman-chasing, buffoon—inept and merely lucky, surrounded by flashing props, dazzling sets and signifying nothing. He'll remind me of Gene Autry's comical sidekick but not of a man worth having his own big-budget series.

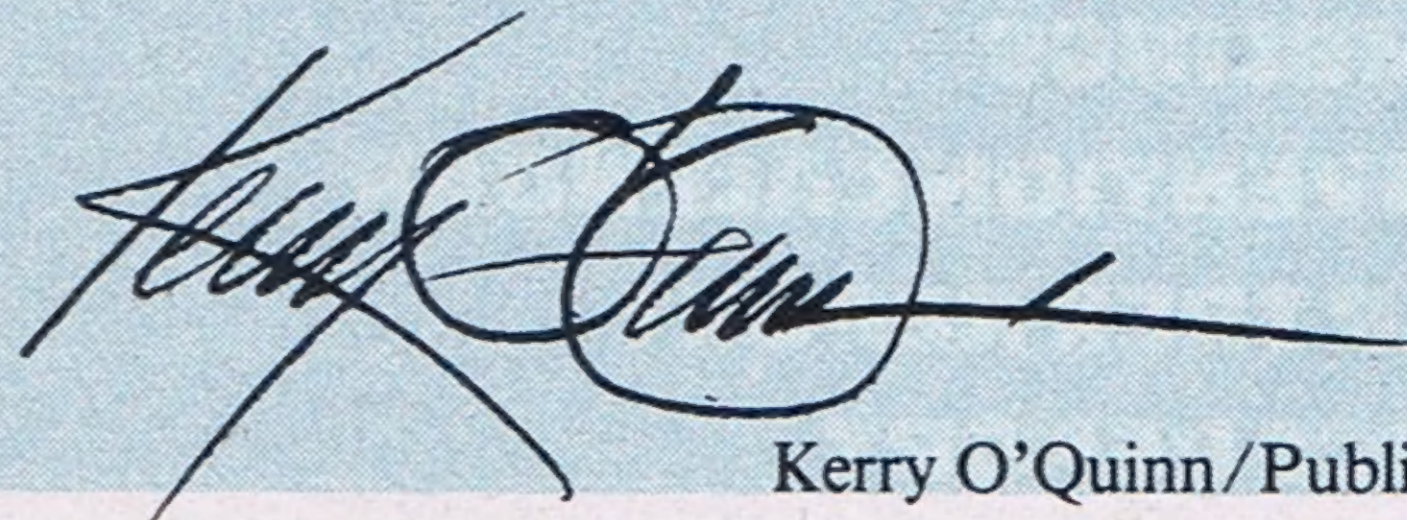
One of the prime reasons I'll be deeply disappointed is that I know Gil Gerard, (who plays Buck) personally. I know that he has the character qualities and acting ability to make Buck into a kind of hero who could thrill a 1979 TV audience as profoundly as his ancestral comic strip counterpart did exactly 50 years ago. But Gil will not be allowed to play Buck seriously. We may *enjoy* him, but we will not *admire* him and we will not want to grow up and *be* him.

The reason we will see a buffoon instead of a hero is really the subject for a longer article, but it has to do with the way television executives guess at what the public wants to see. In my opinion, the network people have an incredibly low and inaccurate opinion of their viewing audience.

So, I will not only be disappointed this fall; I will also be insulted by implication.

Ahhh. . . who the hell am I kidding? You folks know me too well. No matter how much I talk about all the drek we can expect—no matter how much truth there is to what I'm predicting—no matter how much I try to convince you I'm prepared for the worst, you know that secretly, deep down in my science-fiction heart, I'm desperately hoping that television this fall will be wonderful, exciting, thought-provoking and inspiring.

And so are you. . . .



Kerry O'Quinn/Publisher

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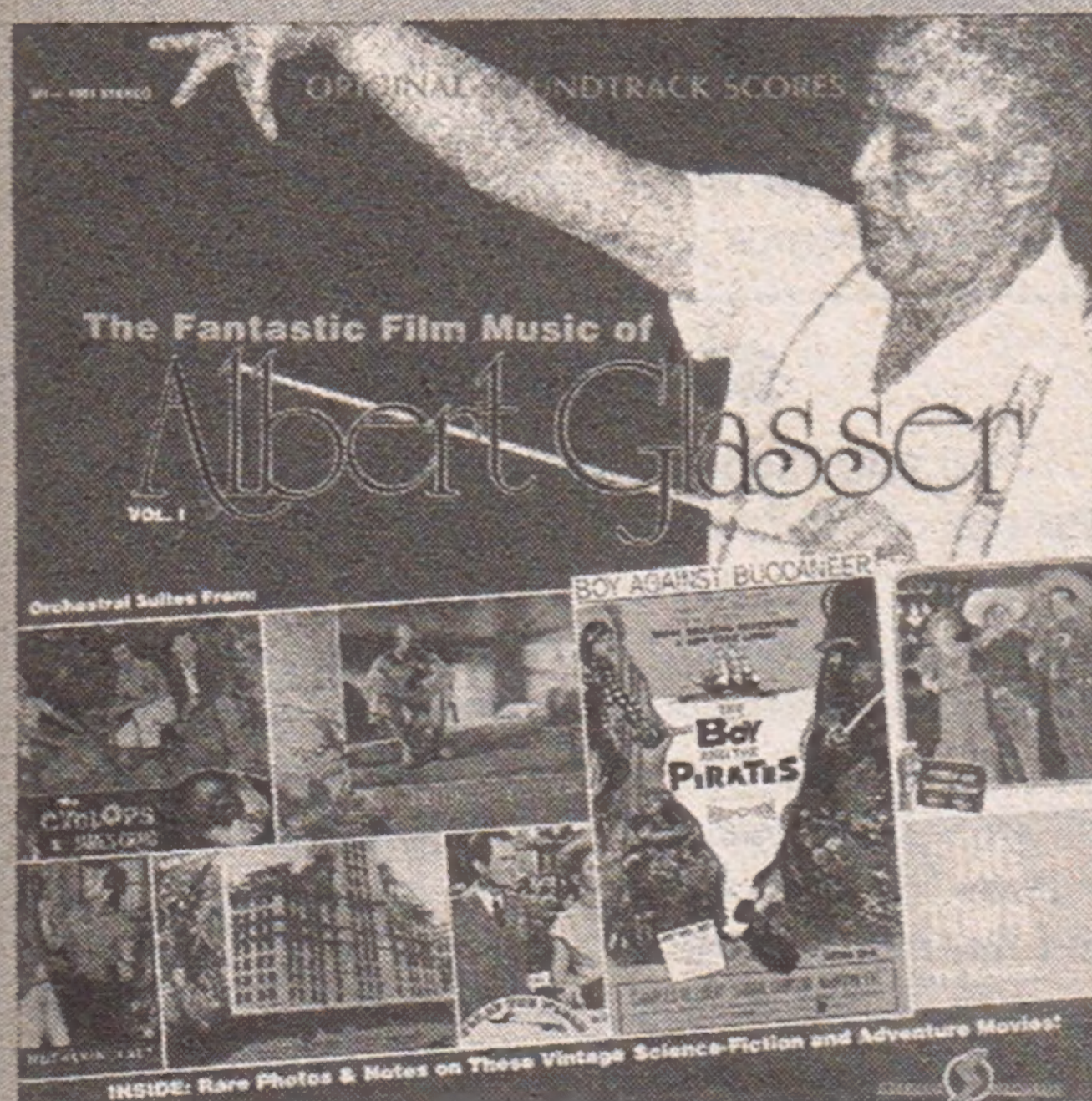
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COMMUNICATIONS

Because of the large volume of mail we receive, personal replies are impossible. Comments, questions, and suggestions of general interest are appreciated and may be selected for publication. Write: STARLOG COMMUNICATIONS
475 Park Avenue South
8th Floor Suite
New York, N.Y. 10016

TO KERRY O'QUINN

... The PTA has just released a list of TV programs that it "doesn't like." There are a few SF programs on the list. The PTA would probably have us all watching Donny & Marie or a Pat Boone special. You and I well know how spineless network programmers can be—ask David Gerrold. Because of this the PTA is slowly getting its way. They are against two things; any "action" shows which display anything more violent than opening a can of Pringle's, and any show that in any way challenges their Bible-Belt philosophy. This not only gives any good TV SF a bad time, but it also impedes good non-SF shows like *M*A*S*H*. I think you should speak out against the work of such pressure groups in your column. Remember, these are probably the same type of people who are against ERA, Gay Rights and various other causes that you profess.

Tim Blaes
Route 2 Box 78
Hendersonville, NC 28739

These are radical ideas coming from a young man who lives right about the third hole in the Bible Belt. STARLOG is editorially committed to a crusade against censorship—no matter what field, no matter what good-sounding reasons. Censorship, whatever the circumstances, is always based on the idea that my mind is too weak and defenseless to protect itself. Since you have read my "Bridge" editorials, you know what scorn I have for that kind of audacious thinking. —K. O'Q.

"ALIEN" N.G.?

... In response to Howard Zimmerman's "Lastword" column in STARLOG #26, where he cited *Alien* as "the first, genuine, effective, outer-space, Gothic-horror-thriller in decades." It appears, sir, that you have fallen victim to media hype and awesome sets. Unlike a good horror film, *Alien* simply does not hold up under close scrutiny. The director seemed to try his best to place the standard elements of horror (darkness, haze, surprise, etc.) into *Alien* whether the elements had any logical reason for being there or not. Why, in heaven's name, would an interstellar ship have white strobe lights flashing every time a crewmember runs from the alien? Those white lights gave the ship the look of a very shoddy disco. And the seemingly inexhaustible supply of steam, spurting into the halls for no reason that I could see—were they cleaning the carpet, perhaps? After I saw *Dark Star*, I regarded O'Bannon as one of the few true masters of cinematic SF. Perhaps he should be allowed to direct the next screenplay he pens. I like to think that *Alien* would have been infinitely better if he had directed it. Okay, Mr. Zimmerman, I didn't like it. Fire away. (Just to show

how much of a "troublemaker" I am, I liked *Battlestar Galactica*, too.)

Terry Johnston
PO Box 405
Iowa Park, TX 76367

... Mr. Zimmerman, this is one reader who is 100 percent behind you. Thanks for being on my side. Don't let those people who find fault with everything get you down, there are so many of us out here who loved *Alien*. I personally would fight to the death for it. Thanks.

Sally Armstrong
6319 Perlita Dr.
New Orleans, LA 70122

"A" FOR IEI

... Thank you for the "A" my youngest son got on his science project and report. He put it together with the help of your "Interplanetary Excursions, Inc." feature, and the teacher loved it. I particularly enjoy this feature of your magazine (I love the whole mag—but this is special) and look forward to it each month wondering where we'll go next!

Ferol F. Friedenbergl
101 East Lawn Dr.
Hampton, VA 23664

NOT A MOONIE

... Broccoli has done it again! Every time one of his Bond movies [*Moonraker*, this time] premieres he picks a great magazine to brag about his new movie—this time it was STARLOG and FUTURE LIFE. You must learn not to take the word of Albert Broccoli! I mean he's said the next one's gonna be a hit for the last four, and they've been the worst ever made!!

Tom Sorlie
605 SE 7th St.
Ankeny, IA 50021

KIDS IN SF?

... We are now more than halfway through the International Year of the Child and you have yet to do a feature on the roles that youngsters have played in science fiction (and I don't mean articles on individual child actors). I would like to see some credit go to children in general for their part in SF. Youngsters probably represent a large portion of your circulation and I think you owe it to them, too. Remember, it is the young people of this world who are going to shape the future—and isn't the future a major concern in the realm of science fiction?

Floyd R. Gellerman
2292 Mountain Ave.
Scotch Plains, NJ

It could be that something along those lines will appear in our pages before the end of the I.Y.C.—depending on the response of our readers to your suggestion.

SF JAPAN

... I have, in my hot little hands, STARLOG #8, just out in print. It's the Japanese edition of STARLOG, of course, and I must say that I just love it. Even if I can't read the articles, the photo format is ex-

cellent. The art presented in it is fantastic and the zine is bound and covered expertly; the cover art is very good indeed. I hope that you continue to make the Japanese editions available to your readers—they won't want to miss them!

Jeffrey S. Brockman/USN
VP-9
FPO San Francisco. CA 96601

SF CANADA

... Just a short letter to tell you that you have inspired someone in your audience to create a television series. "Visions of the Fantastic," the first science-fiction video magazine, premiered recently over Ottawa Cablevision. Our first two programs dealt with *Buck Rogers*, Canadian films and *Star Trek*, and the *Trek* program has been sent to Gene Roddenberry's office in Los Angeles. But our most important contribution has been the ability to give local clubs, filmmakers and writers a chance to speak out. And we thank you, STARLOG, for your inspiration.

Terry Sherwood
401 Tillbury
Ottawa, Ontario
Canada

SF FRANCE

... Two years ago, I'd written to you to say that I was one of the few here in France interested in SF TV. In the U.S., millions of people collect books, magazines, photos, press books and other marvelous items about television science fiction. In France, there is nothing. No magazines, not even TV shows. In fact, French TV doesn't even show famous SF series like *Land of the Giants*, *U.F.O.* and *Batman*. The situation is very poor. So recently, with a friend, I decided to create a fanzine devoted to SF television; not a slick, professional magazine, but a 20-page photocopied zine. We have had great success, selling out through our fifth issue with a press run of 200 copies. Through the magazine, we have met many people working in the TV field and in movies, and have recently become supervising producers of a new TV program called *Temps X (Time X)* on the French channel T.F. 1. It is produced and hosted by Igor and Grichka Bogdanoff, twin brothers who are SF specialists. It's a weekly half-hour program. I think it's the world's only regularly scheduled TV talk show about SF. Now that we are involved in TV, we are working with the Bogdanoff brothers to air SF series just before our own program. The heads at T.F. 1 are okay, and we can propose series and TV movies to be bought for the Saturday afternoon schedule which includes our own program, and we have finally won the battle for the broadcast of a famous TV show, never seen here—*Star Trek!!!* In 13 years, it has never been broadcast in France, and now it will be seen beginning in September. And we plan to broadcast other things: *Captain Scarlet*, *Land of the Giants*, *Space: 1999*. . . . We even just bought the *Making of Star Wars* documentary. It's big time now for SF in France!!!

Alain Carraze
68, Av. Jean-Jaures
93500 Pantin
France

SWEDE FOR SOLO



... Please print the following as I'm sure that many share my sentiments:

Open Letter to George Lucas:

I see in an interview with Dave Prowse in #23 of STARLOG that rumor has it that you are going to do away with Han Solo in the *Star Wars* sequel. Man, what are you thinking of? How can you, for even one moment, consider disposing of the only character complete enough to earn your films any response from anyone past the age of 12? If you do that, I, for one, am not going to see one more of the *Star Wars* movies—and that's final. May I suggest that there are more peaceful means of resolving the "romantic triangle" (which hardly exists)—you could have Leia simply make up her mind, have Han find another woman, or something, but don't kill him!

Eva Albertsson
pl. 410
S-970 13 Hakkasbyn
Sweden

For readers who did not see the Prowse interview, we'd like to point out that the "death of Solo" is solely a rumor at this time, reported by Prowse before he had seen the Empire Strikes Back shooting script.

WELCOME BACK, DG!

... Reinstatement my subscription!! And please pardon my rash action—I should have known STARLOG would not have dismissed its star columnist without consulting the readers-at-large first, and David's "practical joke" caught me quite unaware. Don't scare us like that, David! And, anyway, welcome back.

Tricia Graber
Milwaukee, WI

HOPE FOR GERROLD

... I believe I hated David Gerrold's absurd ideas and opinions as much as anyone else — until now. His "First Rumble" was very imaginative. Perhaps there is hope for him after all. ...

Jeff Berton
334 Clark St.
Oglesby, IL 61348

NON-FANS UNITE!!

... I've heard of dirty tricks, but this tops everything that's ever been done to STARLOG readers. Upon Mr. Gerrold's announcement of the discontinuation of his regular column, the people of our area were tempted to hold a party. There was dancing in the street, fireworks, etc., etc. I was both shocked and horrified to discover that in

STARLOG #25, he was not gone, but back! Now he's telling us fairy tales, and expressing the same old ideas he expressed in the old column, only with a new name. I never expected our beloved crew at the STARLOG offices to do this to us.

Needless to say, we are still very unhappy that once again, he is back to torment us with his "implications," "better ways to do things" and other equally idiotic pieces.

It is time to unite! There is a new "fan-by-mail" club in existence now for those who choose to join it, namely, the association of International Dislikers of You-Know-Who (AID). There is no membership fee as yet, but you'd better hurry. We're filling up fast! Simply write me at the printed address... (and hey, folks, I'm serious!!).

Mark McElroy
President, Non-Fan Enterprises
3027 Gurnee Ave.
Anniston, AL 36201

LOST DINOSAURS

... Some time back, one of your issues (STARLOG #17) mentioned a book that was available on making animation models. So I sent off my money to I&S Visuals and awaited the arrival of the book *Building Beings, Casting Creature and Doing Dinosaurs—A Guide for the Stop-Motion Model Maker*. I am still waiting. I have written I & S several times and on Nov. 22 of last year received a reply from them stating that the book had sold out it's first printing and that my order would be filled as soon as the second edition arrived. I patiently waited more months. Then I wrote again and got no reply; I waited and then wrote again, this time the letter was returned as undeliverable by the Post Office. Any aid you can give me in obtaining my money or the book would be greatly appreciated.

John Thonen Jr.
11218 E. 25th St.
Independence, MO 64052

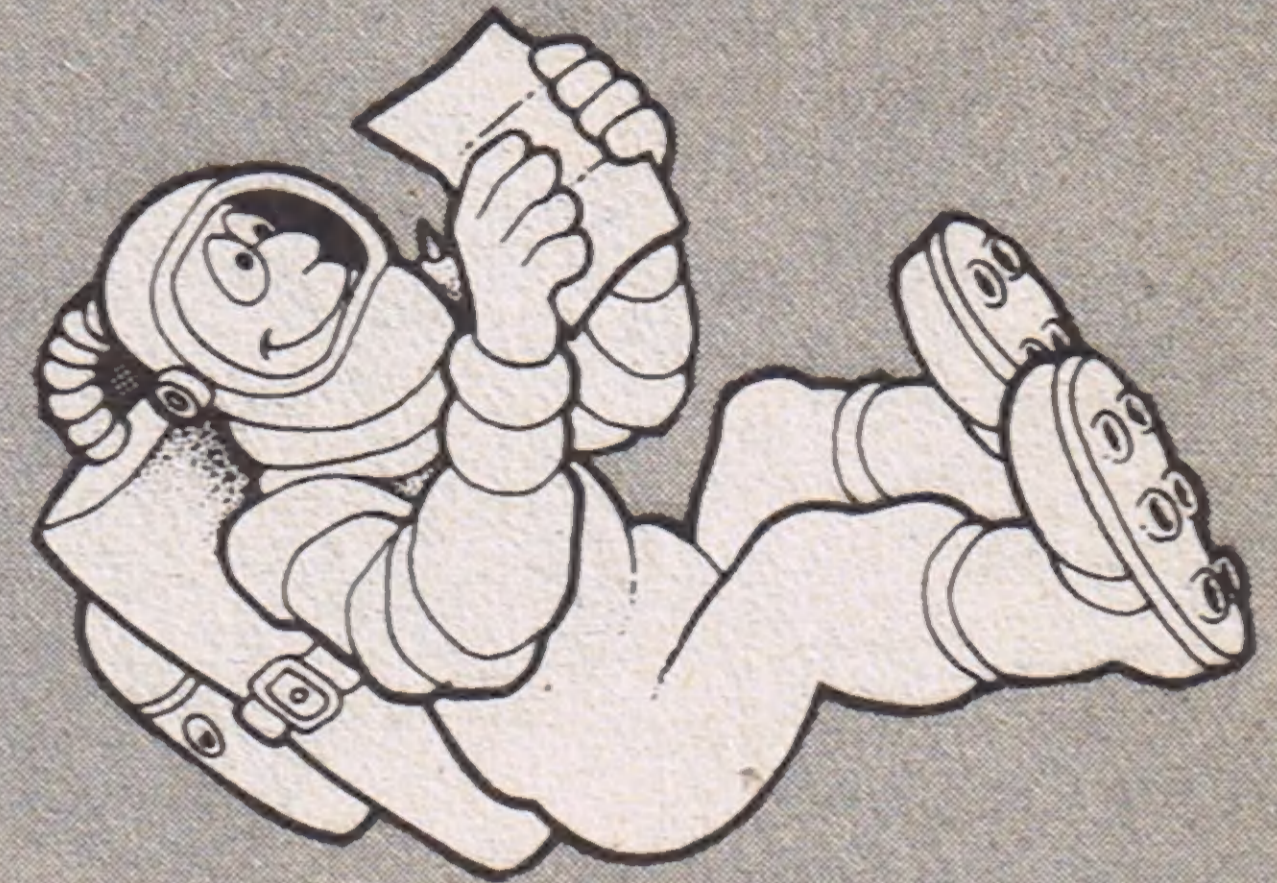
STARLOG recently received a letter from Lee M. Seiler, publisher of the book in question: "... I & S Visual Arts has split into two companies. One is the old I & S Visual Arts, which is purely educational, and the other is Cliffridge Publishing, which creates SFX and Fantasy products." The company has a new address: Cliffridge Publishing, P.O. Box 2, Elk, CA 95432. STARLOG is forwarding a copy of your letter to Mr. Seiler for comment

CORRECTION

... In the article on SF artist Dale Enzenbacher (STARLOG #25), it was stated that Mr. Enzenbacher was presented a Hugo Award for his "Eater of the Moon" brass sculpture. None of the Hugos are presented for an individual work of art, and Mr. Enzenbacher's was referring to an IquanaCon Art Show awards.

In the "Next Month" preview column in STARLOG #25, Columbia Pictures was mistakenly credited as the company producing the film *Meteor*. *Meteor* is, of course, being produced by American International Pictures. Our sincere apologies to A.I.P. For more information on *Meteor* see the feature cover story in STARLOG #29. ★

SPECIAL NOTICE: FREE PEN PAL AND FAN CLUB OFFER



This fall, STARLOG PRESS will release an exciting new publication entitled *The Official Starlog Communications Handbook*. The *Handbook* will delight all science-fiction fans with our presentation of the most thought-provoking, informational, hilarious and critical readers' letters ever received at the STARLOG offices.

The *Handbook* will also serve as the complete reference guide for participating in the science-fiction experience—a link between fans and professionals! Complete listings of television network addresses, as well as addresses for contacting the movie studios, will be included. Additionally, the *Handbook* will feature many special sections and other surprises.

PEN PALS: To be listed (at no charge) in the Pen Pal Directory, send your name, address and maximum of 10 words describing your favorite science-fiction interests on a postcard, typed or printed clearly.

FAN CLUBS: All clubs looking to promote further communications can be listed in the *Handbook's* Fan Club Section, absolutely free. Send a postcard indicating the name of your club, address, primary area of interest and other necessary details.

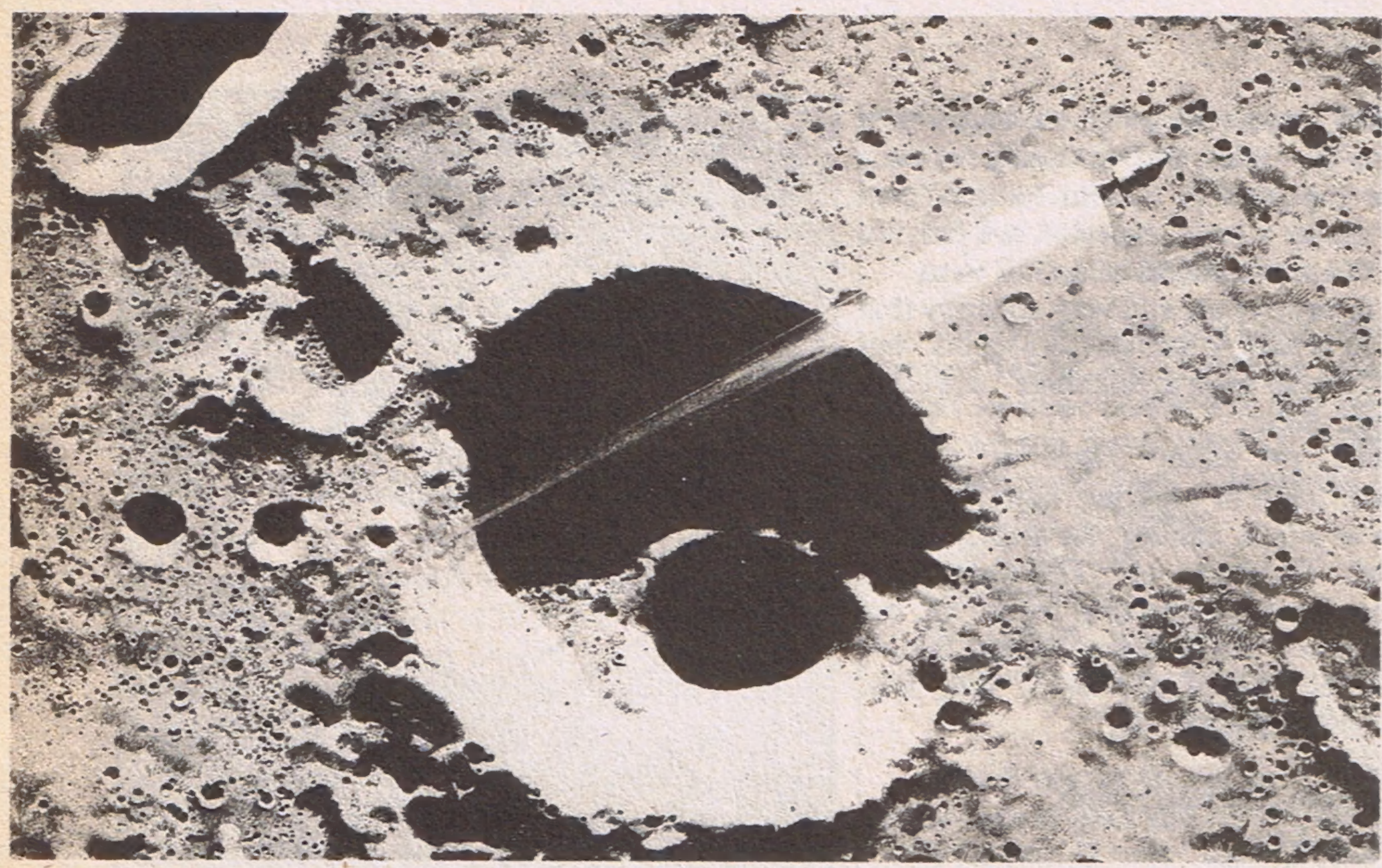
The deadline for being included is October 22. Send your postcard to *The Official Starlog Communications Handbook*, (Pen Pal Service or Fan Club Service), 475 Park Avenue South, New York, NY, 10016

Watch for discount ordering information for *The Official Starlog Communications Handbook* in STARLOG #29. The *Handbook* will be your most valuable resource guide for all science fiction addresses. Don't miss it!

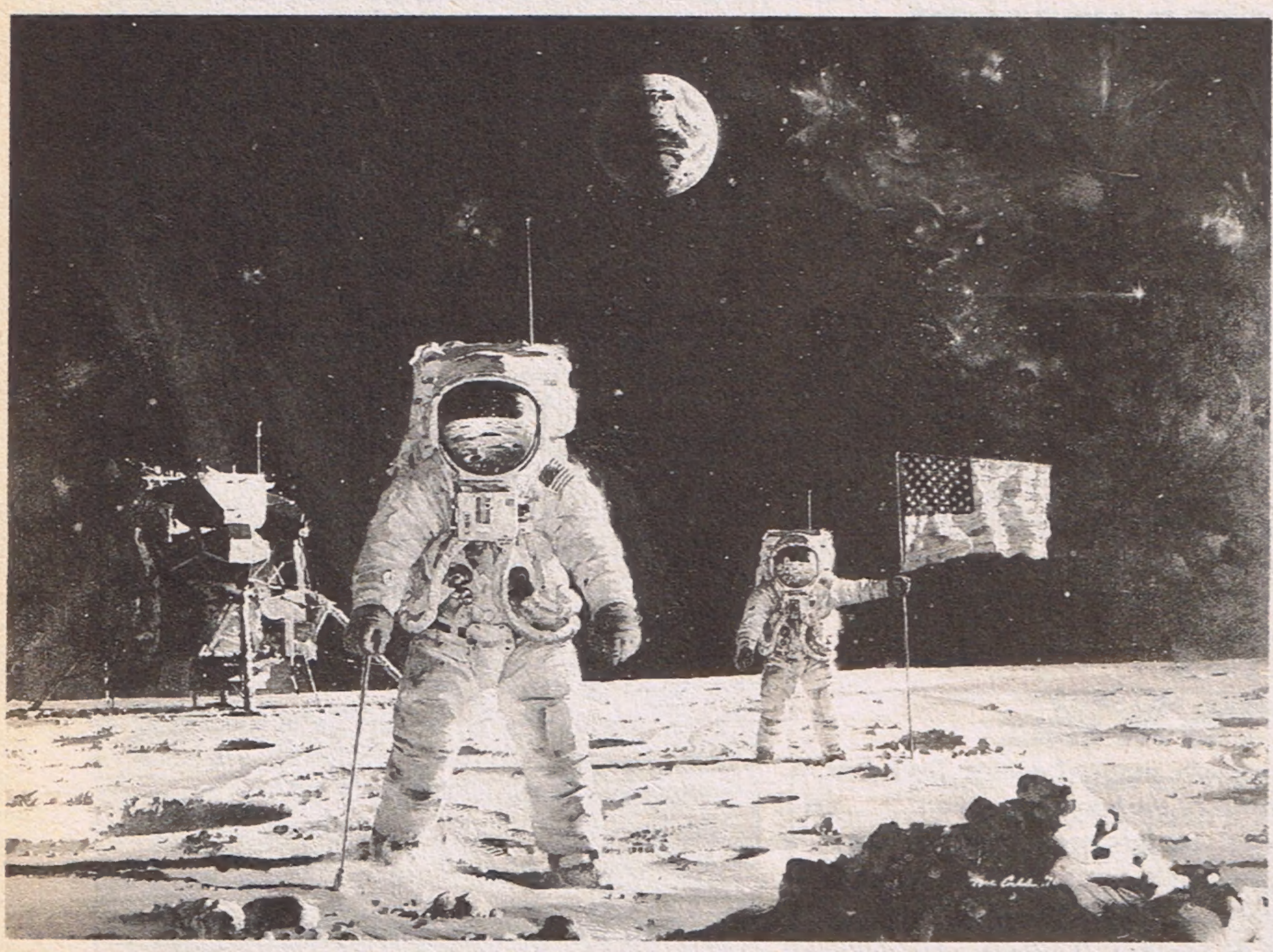


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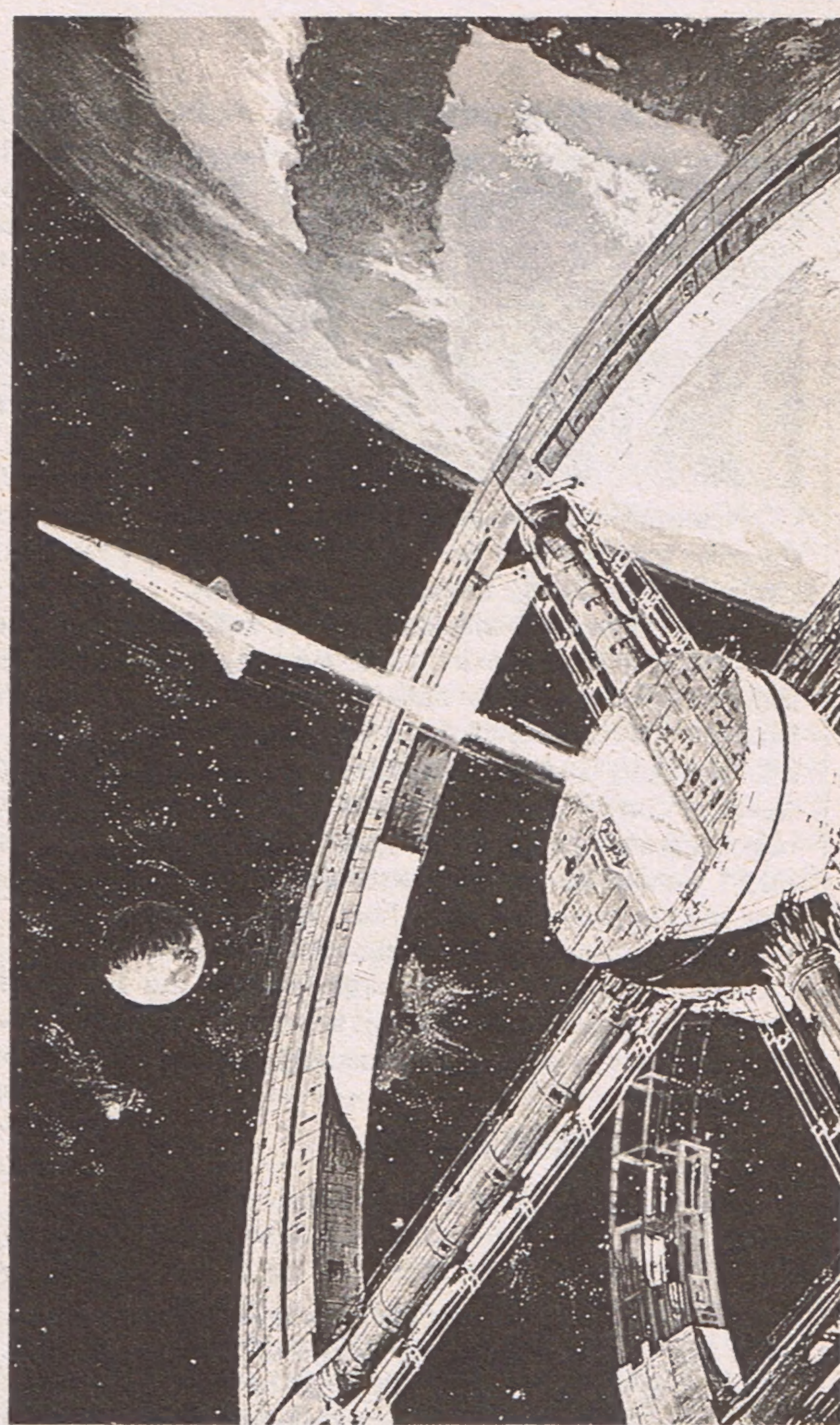
"Apollo VIII Coming Home" (NASA Collection)



"First Men On The Moon" (Private Collection)

In the future Man will use his down-to-earth technology to reach deep into the awesome infinity of outer space. Robert McCall has already been there. He has a mind that spans time and space, an eye for technical detail and the hand of a great painter. His spectacular Space Station One, created for the film "2001: A Space Odyssey," has become a collector's item and a contemporary classic. Frequently commissioned by NASA to do on-the-spot paintings of America's ventures into space, McCall is always present for important launches and splashdowns. His oil paintings have gained international acclaim reproduced as U.S. Postage Stamps, one of which was the first stamp cancelled on the Moon, and another, his most recent, commemorated the historic

Apollo-Soyuz space rendezvous. McCall's work hangs in important museums, corporate offices and private collections around the world, and he has been honored in a one-man space art show at the Smithsonian Institution. There is no question about it, Bob McCall is the premier space artist of this generation. Now offered are three gallery-quality lithographs of McCall's work. These are incredibly detailed, beautifully colored paintings of Man's greatest journeys. Each 24 x 28 inch lithograph is accompanied by a descriptive statement in the artist's own words. Each lithograph can be acquired for \$10. This limited collector's edition has been authorized by the artist and FUTURE LIFE Magazine guarantees your complete satisfaction.



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LOG ENTRIES

LATEST NEWS FROM THE WORLDS
OF SCIENCE FICTION & FACT

'BEYOND WESTWORLD'

Though no air date has yet been announced, Metro-Goldwyn-Mayer Television has completed filming *Beyond Westworld*, a one-hour pilot for a possible CBS-TV series based on the concepts of Michael Crichton's 1973 SF film.

The projected series, developed by MGM TV chief Edward Montanus and Lou Shaw, the show's executive producer and script-writer, will star Jim McMullan as John Moore, chief of security for the Delos Corp., owners of Westworld; James Wainwright as Simon Quaid, a Delos scientist turned renegade, who wants to control the world through the control of the Westworld robots; Judith Chapman as Laura Garvey, Delos' chief technician; and William Jordan as Professor Joseph Oppenheimer, chief robot programmer at Delos. The pilot episode begins with the destruction of Westworld by the robots under Quaid's control. The rest of the pilot



PHOTO: COURTESY MGM TELEVISION

Westworld falls to the rebellious robots as Laura (center) dashes for the Delos helicopter, followed by the wounded Professor Oppenheimer, aided by Jim Moore.

story concerns the takeover of a nuclear submarine by one of Quaid's robots, substituted for the real, kidnapped captain.

Ted Post, director of several *Twilight Zone*

episodes and the film *Beneath the Planet of the Apes*, directed the pilot. John Meredyth Lucas, who directed several *Night Gallery* episodes, is producer. ☆

ELLENSHAW HONORED BY MUSEUM OF MODERN ART

Peter Ellenshaw became the first motion-picture artist to be honored with a solo gallery exhibition at New York's Museum of Modern Art when "Peter Ellenshaw: Special Effects Artist" opened September 17.

Featured are conceptual drawings, matte paintings, stills and film clips from his 45-year career as matte painter and production designer. A 16-weekend retrospective look at the films to which he has contributed began September 22.

Ellenshaw is currently production designer and director of special effects on Walt Disney Productions' \$20-million deep-space adventure, *The Black Hole*. He began film work as assistant matte artist for producer Alexander Korda on such films as *Things to Come*, *Thief of Bagdad* and *Rembrandt*.

After painting mattes for the films of producer Michael Powell and MGM's *Quo Vadis*, Ellenshaw was hired by Walt Disney to work on his first live-action feature, *Treasure Island*. Disney brought Ellenshaw to the U.S. in 1953 where he has contributed to most of the studio's major productions, including *20,000 Leagues Under the Sea*, *Island at the Top of the World* and *Mary Poppins*, for which he won an Academy Award. ☆

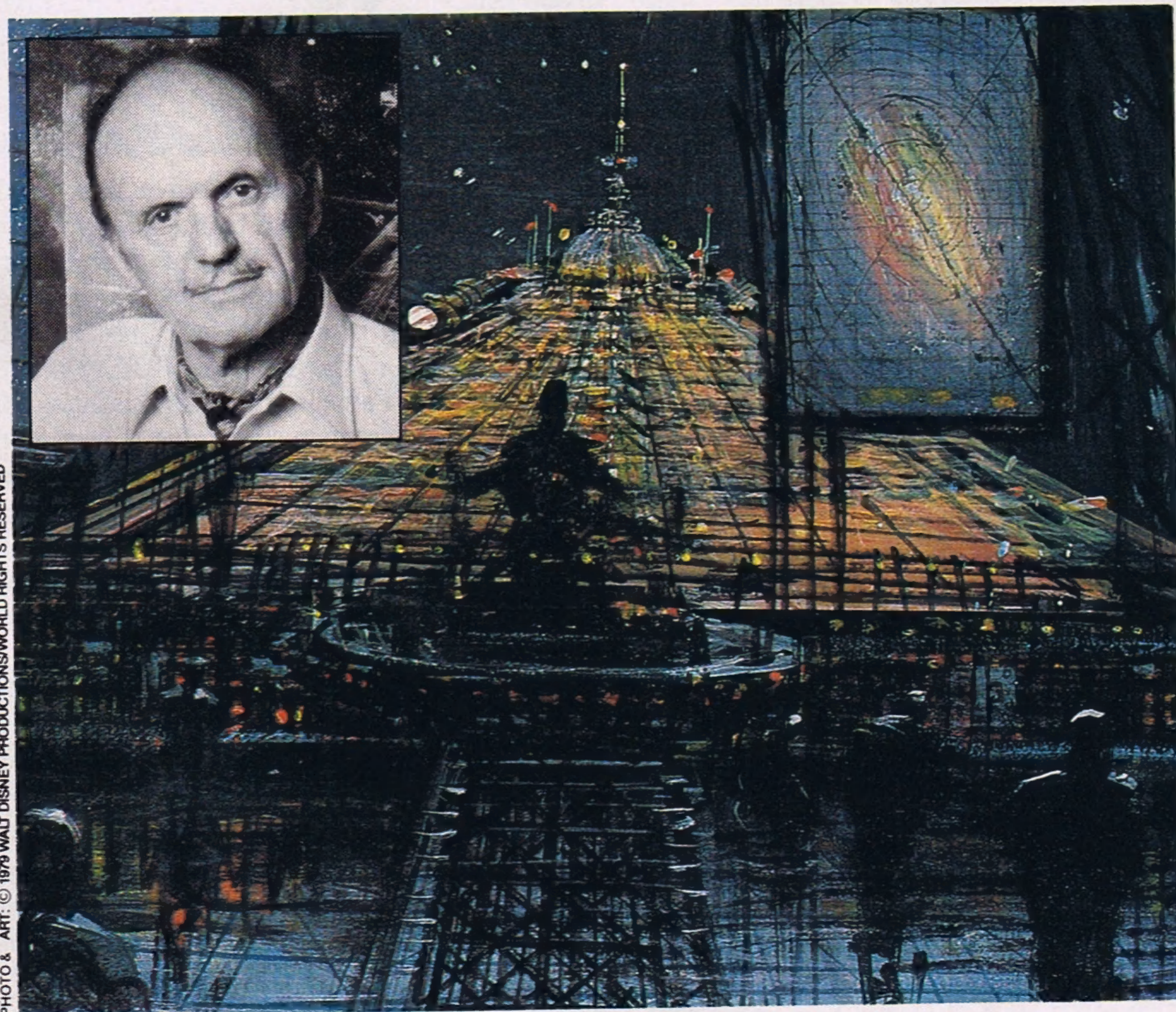


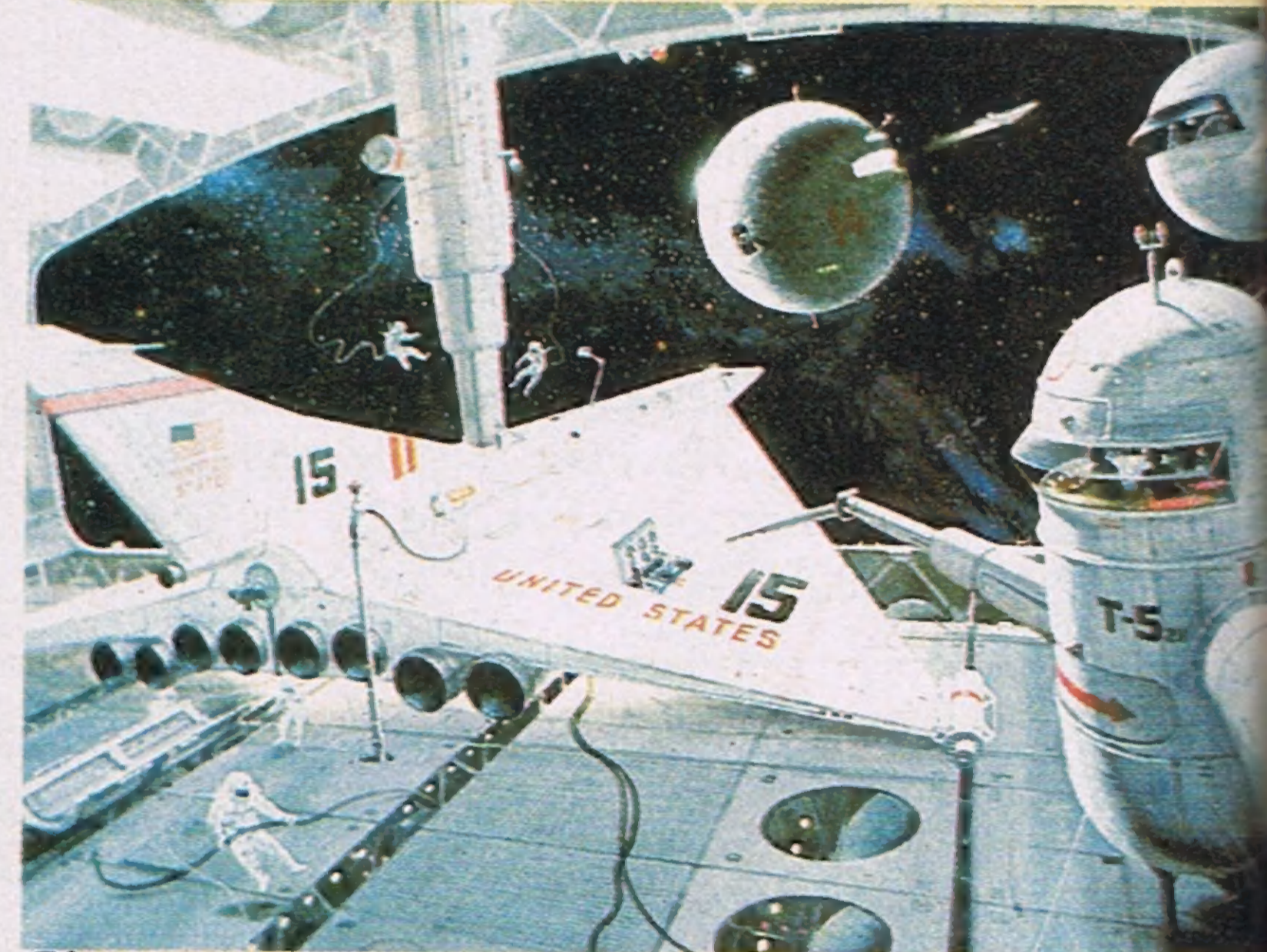
PHOTO & ART: © 1979 WALT DISNEY PRODUCTIONS/WORLD RIGHTS RESERVED

Internationally known as a landscape artist, Ellenshaw has been working for Disney Studios since the production of *20,000 Leagues Under the Sea*. This preproduction painting, from Disney's *The Black Hole*, shows the domed Command Center of the *Cygnus*, a giant space platform commanded by the evil Dr. Reinhardt, to be portrayed by Maximilian Schell in the film, now scheduled for a December release. Inset: Peter Ellenshaw.

**BACK BY
POPULAR DEMAND**

The Space Art Club

The introduction of the Space Art Club to the readers of STARLOG/FUTURE LIFE marked a historic event. Never before was such an offering available; a series of limited-edition space art prints at a price most everyone could afford. Charter members have written expounding their satisfaction, but the original deadline prevented would-be members from joining at a savings price. Now, we're pleased to announce that you, too, can have an opportunity to own and enjoy fantastic space art at bargain rates.



The Club features exclusive, limited-edition space art painted by the masters of the field: Bob McCall, Vincent DiFate, Ron Miller, Adolf Schaller, John Berkey, Ludek Pesek, Don Davis, plus one mystery artist prominent in the space art field. Virtually the Hall of Fame in space art, this incredible group represents a staggering collection of artistic techniques and scientific imagination. Each print was specially commissioned by STARLOG/FUTURE LIFE and produced on high-quality, textured paper, measuring approximately 18" x 24" in size, ready for framing!

For your convenience, there are different ways in which you can order this exclusive space art. Choose from one of these opportunities: *The Complete Collection*—the entire portfolio consists of all eight space art reproductions for only \$45.00; *Mini-Series A*—comprises print #'s 1-4 representing the artwork of McCall, Miller, DiFate and Pesek for only \$25.00; *Mini-Series B*—includes print #'s 5-8, featuring the works of Berkey, Schaller, Davis, plus one mystery space art print for only \$25.00; *Individual Orders*—for those desiring prints on an individual basis, simply indicate the one(s) you want on the order form.



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The Man From Planet X.
Tomorrow: Isaac Asimov.



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Quasars, Pulsars & Black Holes.
The SF Films of Jules Verne.
Tomorrow: Fred Pohl.



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Interview: Alvin Toffler.
History of the SF Pulp.
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No. 5—

Interview: Ray Bradbury.
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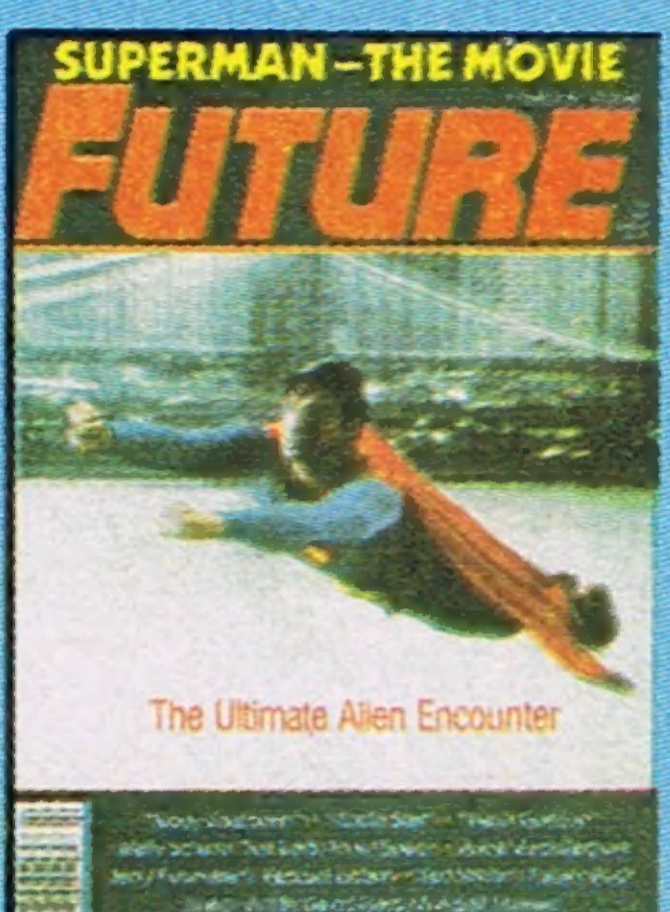
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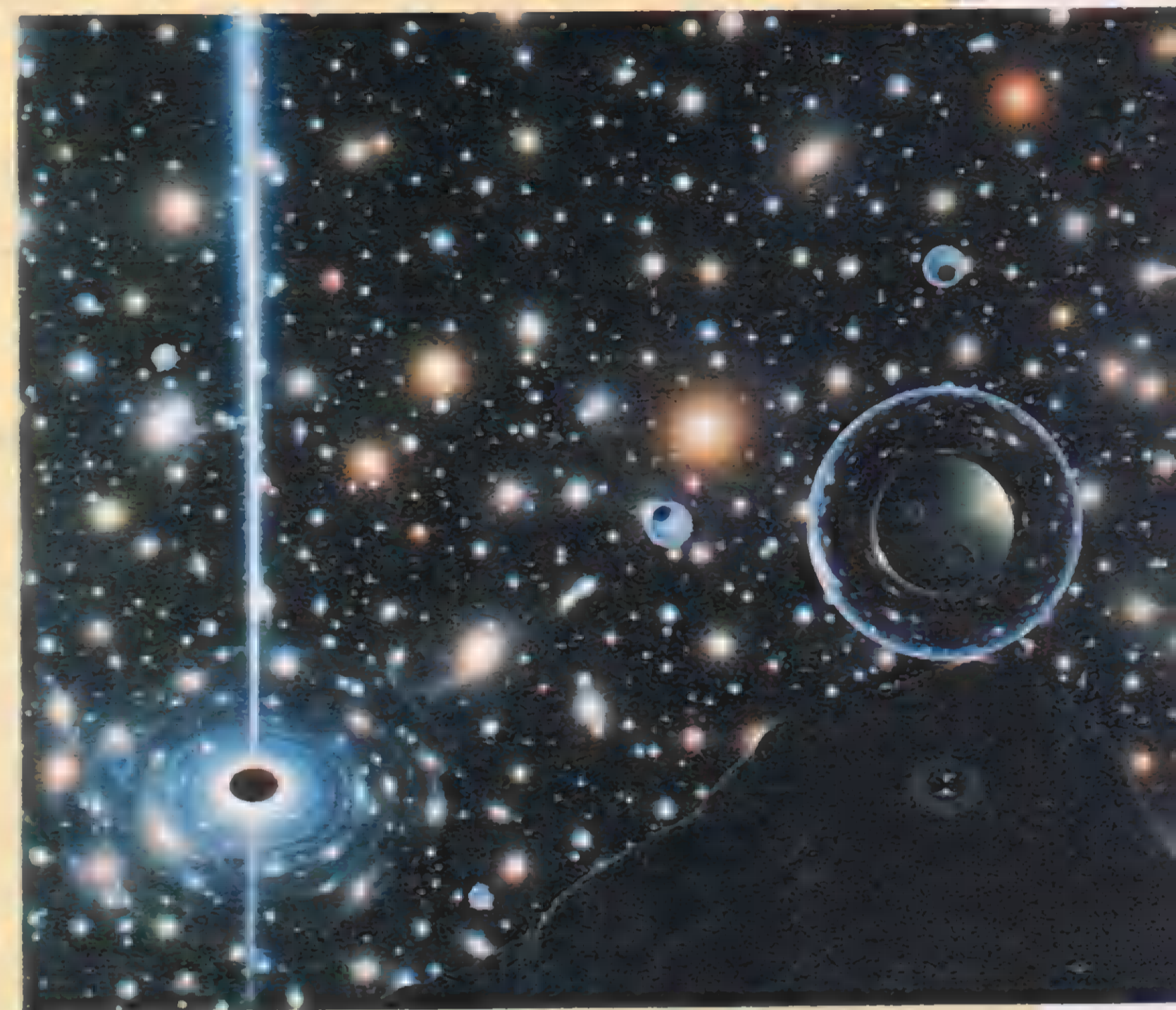


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- #1. "Space Station 2000" by Bob McCall
- #2. "Exploring Titan" by Ron Miller
- #3. "The Dream Fulfilled" by Vincent DiFate
- #4. "Duststorm on Mars" by Ludek Pesek
- #5. "Lightship Descending" by John Berkey
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5



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"ALIEN"—THE EXHIBIT

Publicist Charles Lippincott reports that *Alien* fans who are interested in examining some of the sets, props and architectural models constructed for the 20th Century-Fox blockbuster are cordially invited to visit San Francisco's Museum of Science and Industry and Chicago's museum of the same name. Both institutions currently have a good deal of the *Alien* ware, which will remain on display for the next few months. The San Francisco exhibit will include all of the material that was displayed at the Hollywood Egyptian Theater, except for the Starrider set that was destroyed by fire, as reported last month.

While speaking to Lippincott, STARLOG mentioned the currently circulating rumor that *Alien* might be recut to include some of the deleted footage—in particular, the "missing cocoon sequence." According to Lippincott, there are "no such plans at present" and the possibility of any such revision in the future seems "very unlikely." ☆



PHOTO: © 1979 20TH CENTURY-FOX

The *Nostromo* may not be part of the show, but other goodies are promised.

STARLOGGERS FIND FRESH AIR FUN

Living and working in New York City demands a certain mental and physical toughness. During the sweltering summer months, however, even the most toughened New Yorker can wilt and melt. Texas-born STARLOG publisher Kerry O'Quinn must have had that in mind when he and co-publisher Norman Jacobs planned our staff party in honor of STARLOG's third anniversary.

This past June 23, the lot of us were picked up by chartered bus and delivered to the "country"—in Orange County, New York—about an hour and a half from Manhattan. All conceivable lawn sports were there for our entertainment. In addition, arrangements had been made for horseback trail riding and row boating.

The pleasant atmosphere, quiet spaces and tree-shaded lawns were just what the doctor ordered—surpassed only by the quality and quantity of home-cooked foods and desserts that endlessly flowed from kitchen to outdoor table. A good time was had by all. ☆



PHOTO: DAVID HUTCHISON

At the Ackermansion, the venerable editor, writer and fan, Forrest J. himself, and a sci-fi friend.

SCI-FI IN THE SKY

Twentyfive years after he introduced the term (now found in many dictionaries) Forrest J. Ackerman reports that Star Number 000-222, with the celestial address of 83° 57' 52.94" 1H 14M 45.619s, as recorded in the Smithsonian Astrophysical Observatory Star Catalog, shall henceforth be known by the name Sci-Fi! The address is in the Constellation Cepheus and stars in the same neighborhood have simultaneously been officially designated by the names Hugo Gernsback, H.G. Wells, A.E. van Vogt, Frank R. Paul, Forrest J. Ackerman, Wendayne Ackerman, C.L. Moore, Stanley Weinbaum, Stephen Spielberg, John Landis, Boris Karloff, Bela Lugosi, Peter Lorre, Isaac Asimov, William F. Temple, L. Ron Hubbard, Horace L. Gold, Edgar Rice Burroughs, James Warren, Robert Bloch, Ray Bradbury, Ray Harryhausen, Lon Chaney Sr., George Pal, Donald A. Wollheim, Fritz Lang, Rick Sneary, Ron Graham and Harry Warner Jr. ☆



Left: A glimpse of the Texas-style spread being devoured by STARLOG's staff. Right: Editor Zimmerman and Asst. Publisher Rita Eisenstein cavort in Publisher O'Quinn's classic 1964 red Cadillac convertible. Far right: Co-publisher Jacobs with Boris and Doris Vallejo.



PHOTOS: DAVID HUTCHISON

NEW FROM THE PUBLISHERS OF STARLOG

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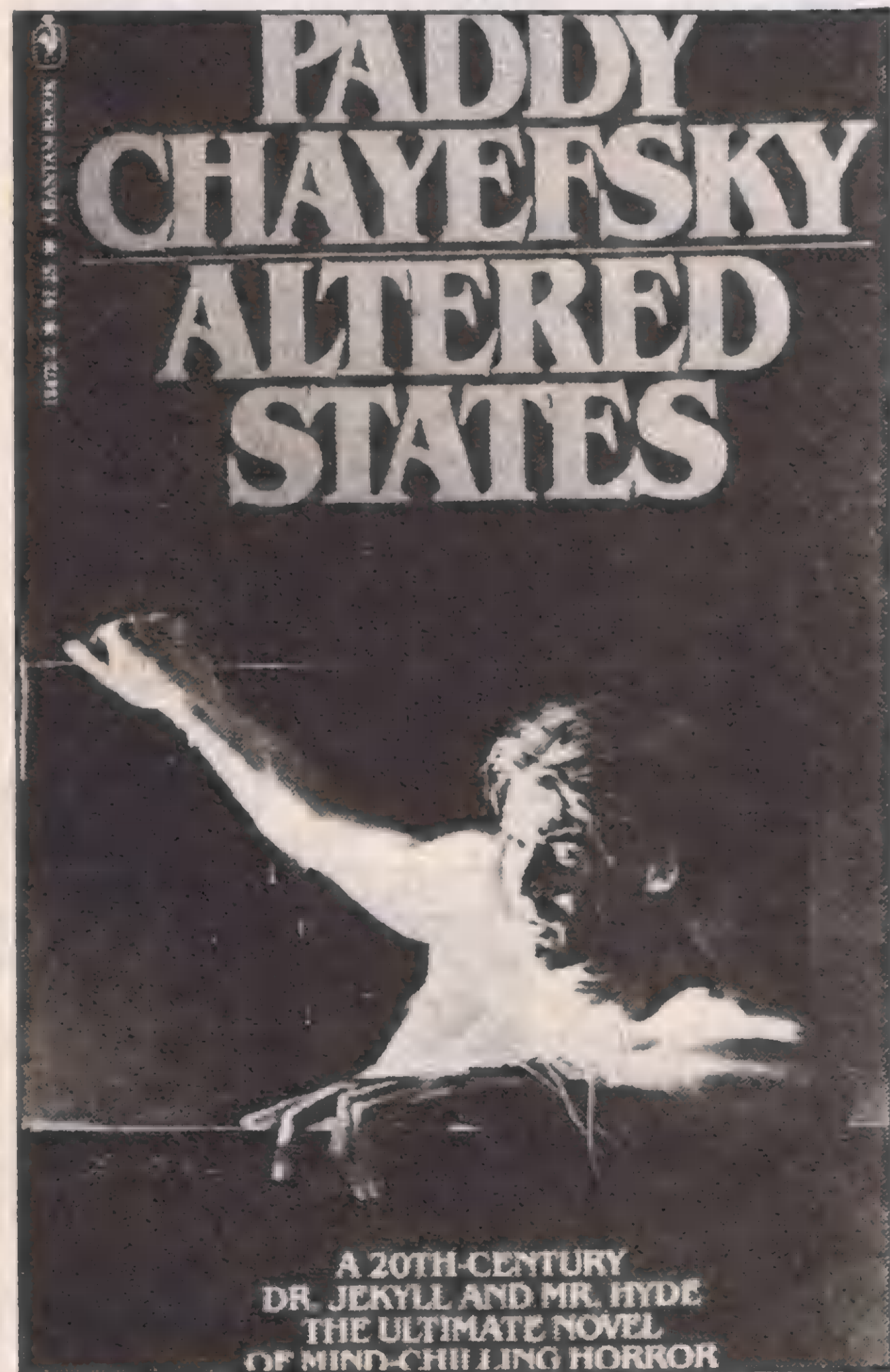
"ALTERED STATES" WRAPS



PHOTO: © 1983 UNITED ARTISTS

Altered States will soon bring to the world the truth about de-evolution, as exemplified in such earlier films as the infamous *Neanderthal Man*.

It was 1965 when Edward Jessup first began experimenting with isolation tanks, coffin-like boxes in which the subject floats in water warmed to body temperature. In such a chamber, all awareness of the subject's body ceases, leaving the subject truly "isolated"—



Dell's current paperback edition of the Paddy Chayefsky novel.

in a world solely inhabited by the creatures of his mind.

In the 70s, Jessup learns of a native tribe in Mexico, the Hinci Indians, who, for centuries, have used sacred mushrooms as a part of their religious ceremonies. The mushrooms, Jessup learns, contain a drug which apparently carries the mind into a physiological pathway to primordial consciousness—and to the roots of the evolution of the mind. Jessup, engrossed in the study of the drug's properties, decides that the only way to unveil its secrets is to ingest the drug and enter the isolation tank...and finds himself on a journey through ultimate horror.

That's the basic story of *Altered States*, which recently completed filming in New York, Los Angeles and Mexico. For director Ken Russell and screenwriter/novelist Paddy Chayefsky, the film is a first excursion into screen SF, though Chayefsky's *Network* and all of Ken Russell's films (*The Devils*, *Tommy*, *The Music Lovers* and others) are marked by a distinct bent toward ostentatious fantasy. *The Devils* in particular, one of the most horrific films ever made, shows Russell's fondness for graphically horrifying visuals.

Much of the terror of *Altered States* is to stem from a process of de-evolution experienced by Jessup in the course of his experiments. These sequences will feature the wizardry of Rick Baker, Craig Reardon and other crackerjack makeup specialists who have been working under the supervision of

Dick Smith, best known for his work on *The Exorcist*.

With principal photography completed, work continues on both mechanical and visual effects. At this time, Warner Brothers is expecting completion in time for a spring 1980 release. ☆

\$10,000 FOR A PIECE OF THE SKY

The Skylab fall was a windfall for 17-year-old Stan Thornton, who traveled by car, Lear jet and commercial aircraft from the Australian Outback to San Francisco to claim a \$10,000 prize for retrieving a handful of charred fragments apparently from the orbiting, ill-fated laboratory.

The night of Skylab's fiery plummet, Thornton's mother heard a strange racket on the tin roof on their home. The next morning, Thornton discovered the charred black lumps scattered across the lawn. He had raked the lawn clean the day before, and so suspected that he had discovered the first remnants of Skylab. An Australian government official told Thornton of the reward offered by the San Francisco *Examiner* to the first person to turn in such spatial relics within 72 hours. Thornton arrived at the *Examiner* offices 57½ hours after Skylab's "landing." There were no other claimants for the reward. ☆

READ-IT-HERE-FIRST DEPT.

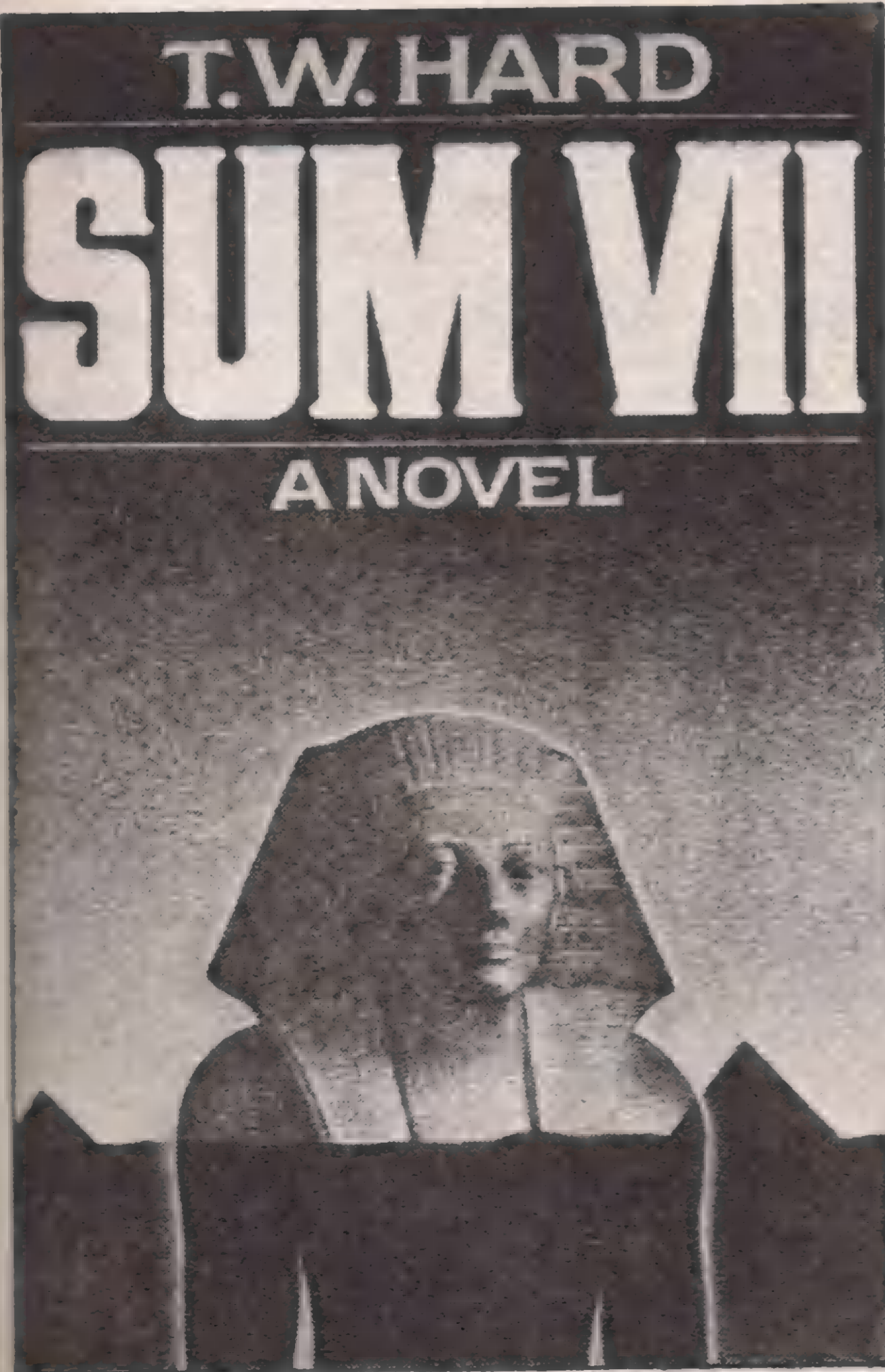
Quinn Martin Productions, the folks responsible for *The Invaders* a few television seasons ago, have prepared a two-hour telefilm/series pilot for NBC titled *The Aliens Are Coming*. Scheduled for broadcast on October 30, the film concerns a group of extraterrestrials from a dying planet. After landing near Las Vegas, the homeless ETs begin their plans of Earth colonization by taking control of several human bodies. . . DAW books informs us that a British Broadcasting Company film crew was recently on their premises to film a story conference between Frank Herbert and DAW chief Donald Wollheim. Herbert is one of six SF authors who will be profiled in a six-part BBC series which will also include Brian Aldiss, John Brunner, Arthur Clarke, Michael Moorcock and Anne McCaffrey. National Educational Television is considering airing it here—Starloggers might write to their local educational stations to urge NET along. . . *The Fiendish Plot of Fu Manchu* has begun location filming in Paris. With Peter Sellers in the dual role of the oriental menace and his archenemy, Dennis Naisland-Smith, the Sax Rohmer send-up is expected to release in mid-1980. . . Also in production is *The Awakening*, from Orion and EMI studios. Loosely based on the Bram Stoker tale *The Jewel of the Seven Stars*, the film will star Charlton Heston as an Egyptologist whose daughter falls under the influence of a long-dead and quite evil Queen of Egypt. . . John Hurt, the victimized executive officer of *Alien*, has been cast in the title role of *The Elephant Man*, based on the true story

of a man whose physical deformity won him a reputation as "the ugliest man alive" . . . Richard Matheson recently arrived home after spending several weeks on location for the filming of his novel-turned-screenplay *Somewhere in Time*. In response to STARLOG's questions about the progress of the film, Matheson overflowed with praise for cast and crew (including director Jeannot Szwarc and Christopher Reeve), promising "an absolutely stunning film" . . . Though Alan Ladd Jr. is leaving his top executive post at 20th Century-Fox, the studio plans on maintaining its pioneering SF film policy. Fox most recently optioned for filming *Sum VII*, T. W. Hurd's science-fantasy novel concerning mummies from outer space. . . Former *Dark Star* partners John Carpenter and Dan O'Bannon are scheduled for a busy 1980; Carpenter's *The Fog* is now scheduled for a January release, and he'll follow with a weird Western tale called *El Diablo* and a film version of the bestselling novel *The Prometheus Crisis*, depicting the results of a massive nuclear meltdown. O'Bannon is expected to direct *Bloody Noses* (a comic version of *Psycho*) and, if negotiations work out, the previously reported Doug Crepeau project, *Assassins in Time*. . . Disney, Fox, Paramount and Universal have all expressed an interest in The Brothers Hildebrandt's *Urshurak*



John Hurt: Headed for more trouble in Mel Brooks' production of *The Elephant Man*.

film project. John Dykstra is already committed to the development of special effects for the live-action sword-and-sorcery film. . . Jerry Lewis, whose *Hardly Working* will soon release, has already announced a sequel. The tentative title is *Hardly Working Attacks Star Wars*. ☆



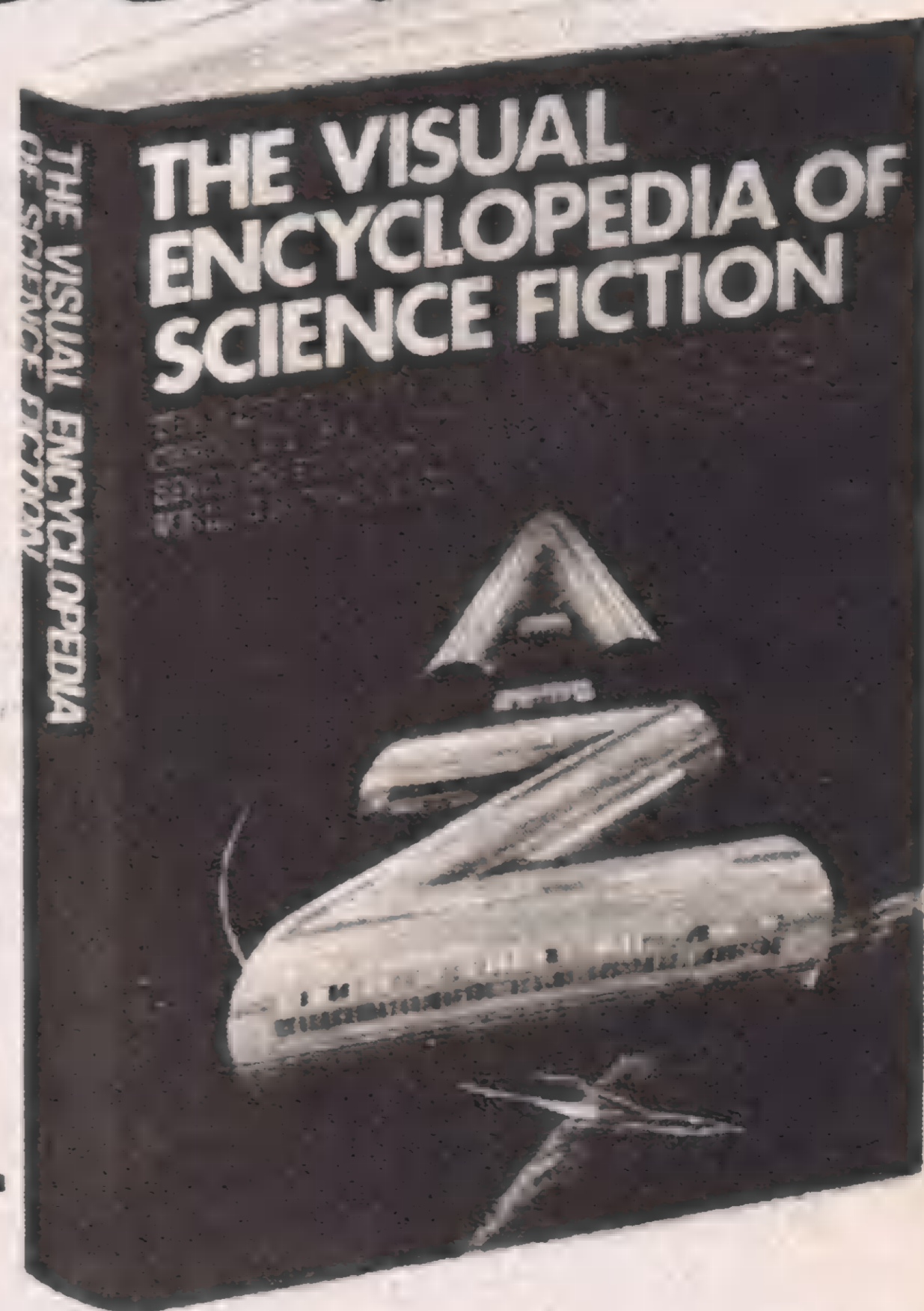
First SF novel by a San Francisco physician, to be filmed by Fox.

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IN PASSING

Not every science fiction picture is a blockbuster; two recent low-budgeters prove that, each with its own version of the worst of all possible worlds. In Columbia's *The Ravagers*, the lovers Faina (Ann Turkel) and Falk (Richard Harris) struggle for survival after a world holocaust. United Artists' *Americathon* is set in 2000, and concerns a telethon set up to raise \$400 billion in order to prevent the U.S. from falling into the hands of the allied Arab-Jewish state, the United Hebrab Republic. Pictured above: President Chet Roosevelt (John Ritter), Vietnamese punk-rocker Mouling Jackson (Zane Busby) and presidential aide Jerry (Dick Schaal). ☆

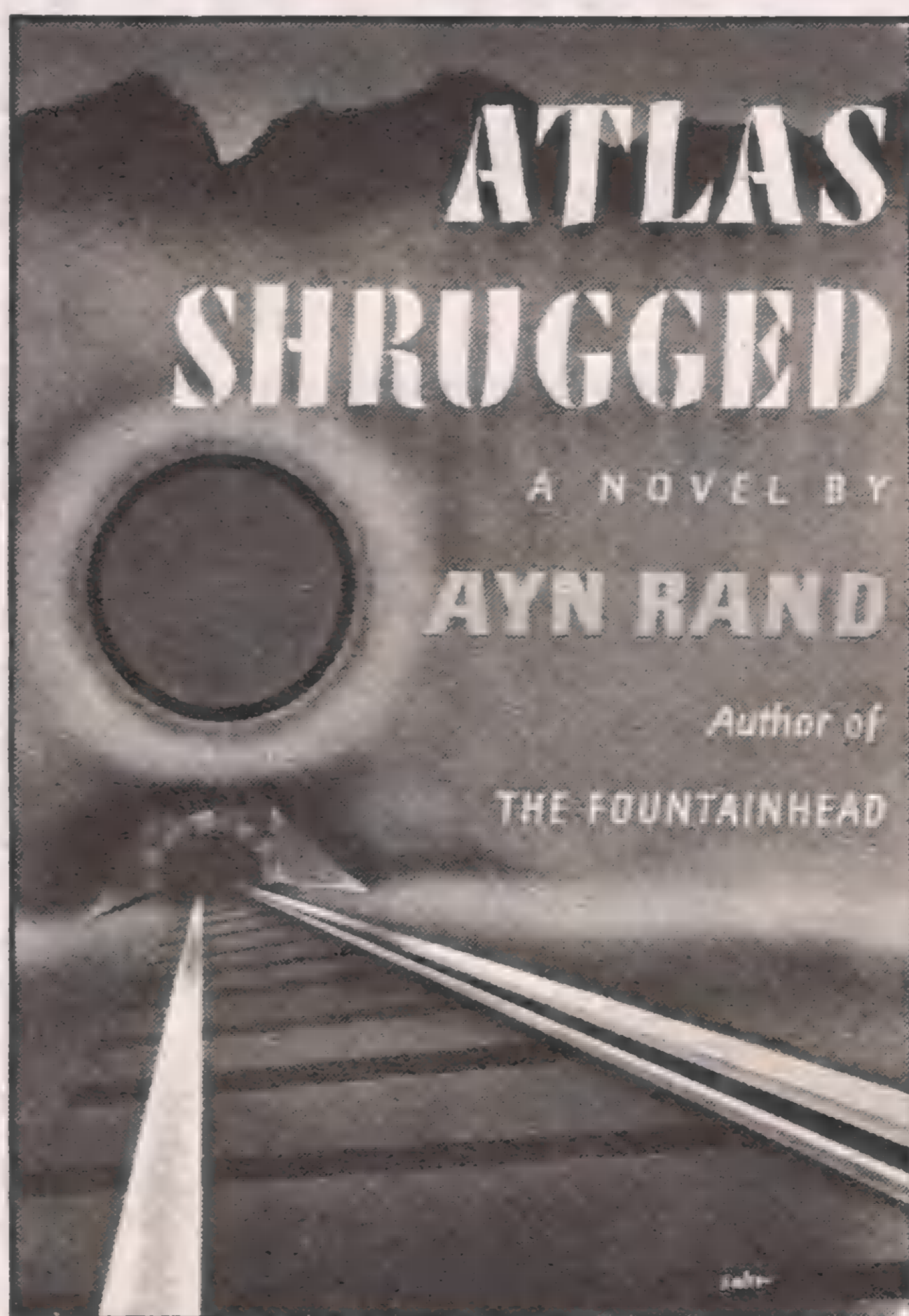


PHOTO: © 1979 COLUMBIA PICTURES

NBC DROPS "ATLAS SHRUGGED"; PRODUCER SEEKS ALTERNATIVE

In reviewing the network's mini-series commitments, Fred Silverman, head of NBC programming, has canceled plans to present Ayn Rand's epic *Atlas Shrugged* as an eight-hour mini-series. The project was initiated under Silverman's predecessor, Paul Klein. The would-be producer, Michael Jaffe, however, refuses to abandon the project. Jaffe told reporters that NBC said, "*Atlas Shrugged* is too heavy with philosophy." After taking the project to ABC, Jaffe was told that the book was not "entertaining or melodramatic or escapist enough" and that "it makes people think too much." (A key complaint from literary critics has always been that *Atlas* is too melodramatic and swashbuckling.)

Jaffe has yet other plans up his sleeve. He believes he can raise \$10,000,000 for a four-hour theatrical motion picture—either by seeking private investors among Rand's devotees or by registering the project with the U.S. Securities and Exchange Commission and publicly selling stock. Trying still another avenue, Jaffe is approaching the Operation



Ayn Rand's perennial best-seller may yet come to the screen.

Prime Time committee (they brought us *The Bastard* and *The Rebels*) with a proposal to film Rand's book as a 10-hour mini-series. Jaffe believes that the book about America's decline and fall in the near future has a wide enough following to warrant such exposure.

WOULD YOU BELIEVE "THE RETURN OF MAXWELL SMART?"

A \$10-million-dollar budget, over 110 stuntmen and a wealth of special effects are going into *The Return of Maxwell Smart*, which recently completed principal filming and is now planned for a spring 1980 release.

The only cast member retained from the hit television show of the mid-60s is Don Adams, the ever-bumbling but always successful Secret Agent 86. No mention will be made of 86's final-season marriage to Agent 99, played in the series by actress Barbara Feldon. "We are making a fresh movie, just like we are beginning from scratch," says producer Jennings Lang. "The whole approach is a funny, wild spy spoof on James Bond using Maxwell Smart in the outrageous secret agent role in a big, fat movie full of effects, technological gadgetry, secret-agent weapons, unusual sets and locations, wild action and beautiful girls."

In the film, Smart's task will be to prevent KAOS from dropping their top-secret weapon, the Nude Bomb, that will destroy all clothing and leave the world stark raving naked. He will be assisted in his mission by three beautiful assistants: Agent 22, played by Andrea Howard; Agent 34, played by Sylvia Kristel (Emmanuelle); and Agent 36, played by Pamela Hensley, best known for her role as Princess Ardala in *Buck Rogers of the 25th Century*. Smart's main foe in the film will be Nino Salvatore Sebastiane, played by the distinguished Italian actor Vittorio Gassman.

The film, directed by Clive Donner, is based on a story and screenplay written by Arne Sultan, Bill "Jose Jimenez" Dana, who also appears in the film, and Leonard B. Stern, the film's executive producer. ☆

The intrepid Agent 86, equipped with an ingenious stapler-phone.



PHOTO: © 1979 UNIVERSAL

KOLCHAK STARS IN FANGORIA

The much-requested episode guide for *Kolchak: The Night Stalker* will be just one of the highlights of the third issue of FANGORIA, STARLOG's sister magazine devoted to the world of Monsters, Aliens and Bizarre Creatures. In addition, you'll be meeting David Cronenberg, Canada's "King of Horror," responsible for such films as *Rabid*, *They Came from Within* and his current hit, *The Brood*. Richard Matheson recalls his work in television, from *The Twilight Zone* to *The Martian Chronicles*, and you'll be treated to previews of Christopher Lee's new fantasy film, *Arabian Adventure*, and television's newest excursion into the macabre, *Roald Dahl's Tales of the Unexpected*. That's not all, either—there's the Films of Jack Arnold, with a special behind-the-scenes close-up of *It Came from Outer Space*, Stephen King on Stanley Kubrick's film of *The Shining*, FantasticArt by Michael Sullivan and more! Coming soon to your local newsstand—watch for it! ☆

Darren McGavin as Kolchak; soon to appear in FANGORIA, complete with a detailed episode guide.

"THE AFTERMATH" IN POST PRODUCTION

PHOTO: COURTESY NAUTILUS FILM CO.



Los Angeles is a radioactive wasteland in Barkett's tale of survival, set in the near future.

Steve Barkett of the Nautilus Film Company announced recently that his production of *The Aftermath* is currently in post-production and will be ready for release by late fall. "*The Aftermath*," says Barkett, "is an action-adventure story in a science-fiction setting." Written, produced and directed by Mr. Barkett, the film concerns life in a post World War III Earth. Dennis Skotak and Tom Denove share Director of Photography credit with special visual effects by Dennis and Bob Skotak. Filmmaker Jim Danforth plays a small role in the film. ☆



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Buck Rogers

In the 25th Century

NBC and Universal have high hopes for the latest gamble to bring top-budget, science-fiction spectacle to television. / By DAVID HOUSTON

Undaunted by the failure of its \$1-million-per-hour *Battlestar Galactica* on ABC, Universal Studios is set to hedge as big a bet with its new *Buck Rogers* series on NBC. This new SF show, too, was dreamed up by Glen Larson, who saw *Buck* through various on-again-off-again pilot proposals and finally the theatrical movie. Handling the weekly production of the *Buck Rogers* series, however, is a newcomer to the Larson/Universal science-fiction empire: Bruce Lansbury.

But Lansbury is no newcomer to TV science-fiction. Fans will remember his name from such shows as *Mission: Impossible*, *Wonder Woman*, *Fantastic Journey* and *The Wild Wild West*.

"When we did *Fantastic Journey* over at Columbia," says Lansbury, "we had nothing, nothing at all to work with. The whole production was given short shrift just from the budgetary standpoint. You tell them at Columbia that you want blue-screen, or a matte painting, or a miniature, and they throw a fit! The same, really, with Warner Brothers, where I did *Wonder Woman*."

Lansbury says his greatest delight working on *Buck* so far (two weeks prior to the beginning of filming), has been "getting involved in the high degree of technology available to me at Universal. Universal's Hartland complex can provide us the highest level, truly state-of-the-art, special effects. They ought to be better than *Galactica* last year, because now the complex is better put together. We have an army of people over there working solely for *Buck Rogers*." (See STARLOG #27 for an article on the Hartland SFX facility.)

Does Lansbury feel that it was a lack of special effects that accounts for the failure of *Fantastic Journey*?

"No, I don't think so. I think mainly we didn't get a chance to develop the characters; and there were too many characters. Also, it was a bad year for NBC. No one *knew* about the new shows on NBC because everybody was watching *Roots* on ABC when the new-show promotions were aired. CBS fared bad-



Top: The Tiger-Man sleeps, courtesy of a *Buck Rogers*' zapping. Middle: Hartland artist creates the Earth, as it will appear 500 years in the future. Right: When *Buck* awakens in the 25th century, Ardala is the first thing he sees. Opposite: Ardala works on *Buck*'s weaknesses.





ALL PHOTOS: © 1979 UNIVERSAL



ly as well. But *Fantastic Journey* got about a 25 share of the ratings—opposite [*Welcome Back*] *Kotter* at its peak with [John] Travolta—and that was really pretty good. But NBC never realized it; they threw us out and started getting 17s with their new replacement show.”

Now the network that lacked the foresight to keep *Fantastic Journey* (not to mention *Star Trek*) sees *Buck Rogers* as a good buy. Why?

Audience Appeal

General-audience appeal is the key, Lansbury claims. “We expect to please the science-fiction fans, but also we must attract people who don’t ordinarily look at science-fiction. Science-fiction *does* have a reputation for failure on TV, and we hope to break through that. We want to attract women viewers—and I’m sure Gil Gerard will do that. If Wilma is played as a warm-hearted sympathetic soul, then that’s an additional plus in the right direction.”

The show’s principal asset, Lansbury feels, is no mystery. “It’s Gil Gerard. He’s going to be a major star. He just hasn’t had the right vehicle so far; and *Buck Rogers* fits him like a glove. He’s James Garner, Burt Reynolds, all those people—given the chance.”

What is Lansbury’s view of *Buck Rogers* as a TV series?

“We’re going to do a light action-adventure in the 25th century. Buck is a character out of his own time, our time—lonely and a loner, a maverick. We’re shifting Dr. Huer’s character a bit from the movie version, so that he becomes the senior operator in a World Defense Agency—don’t hold me to the agency’s name; we might change it—and Wilma Deering is the equivalent of a colonel under Huer, in that agency. In the series, she’s not merely a squadron leader—so we can get into stories of greater variety.

“Now Buck is invited to be a part of all this, the agency, but he refuses because he has his attitude of independence. With each story, we have to woo him into the operation. In TV terms, that makes him a unique character. He’s ‘unfranchised.’ He doesn’t have a job. But he’s very useful because as a 20th-century man he has faculties and talents that 25th-century man has allowed to atrophy. Buck uses his head more than they do; their society has so much of their thinking done for them, by the council of computers. People have forgotten how to use their hands and their heads.”

The balance of comedy and drama will be about the same as was used in the movie, Lansbury says. “We have to make Buck’s attitudes serious, so that the audience will at least half-believe the stories. Buck, though, is basically the character Cary Grant played in *Gunga Din*. When he’s surrounded by 300 of those marauders, he says, ‘You’re all under arrest.’ That’s where Buck’s funny bone is.

Some of the scenes for the film were shot in and around L.A.’s futuristic Bonaventure Hotel. Left: Gil and Erin relax. Right: Extras take a break in shooting.

He has a jaynty cockiness in the face of jeopardy.”

What’s the scope of Buck’s universe? Will stories be primarily Earthbound?

“We’re galactic—bound to a single galaxy. Alan Brennert [science-fiction author and screenwriter of a *Buck* two-parter] invented a device for us whereby we don’t have the time problem in star travel. He’s calling it a star gate—essentially a black-hole-related phenomenon. You punch out your destination on the ship’s computer, arrive at a star gate, there’s an explosion of light, and you disappear—to reappear as many light-years away as you’d programmed yourself to be.

“On Earth, what we have after a holocaust and five centuries of recovery, is pockets of civilization. Earth’s surface is a desert. The cities are domed or underground or under the

sea. There’s very little life on the surface.

“But Buck likes to eat fresh vegetables, so we invented the gypsy people—who roam the surface and grow their own food. In our world, we can find vestiges, pockets, of surface life—as the stories need them. We have colonies on the near planets, and space stations.” With all that opportunity for special-effects work, which includes frequent space battles, Lansbury still maintains that the special effects and space station “should be merely a condiment to the story. The hardware is, after all, an overlay.”

Gruesome Villains

The villains from the movie—Dragos and Princess Ardala—will be around for the series, “but we don’t want to use them all the

(continued on page 48)



PHOTO: DAVID HOUSTON

‘Buck Rogers in the 25th Century’ NBC-TV and Universal Studios

Cast

Buck Rogers Gil Gerard
Wilma Deering Erin Gray
Doctor Huer Tim O’Connor
Twikki Felix Silva
Twikki’s voice (Unavailable)
Theo’s voice (Unavailable)

. Joe Coss and John Peyser, Jr.
Makeup
. Brenda Todd and Dick Dawson
Costume Design Sal Anthony

Production

Executive Producer Glen Larson
Supervising Producer
. Bruce Lansbury
Producers
. Dick Caffey and Jock Gaynor
Story Editor Anne Collins
Supervising Art Director Paul Peters
Art Director Bill Camden
Cameraman Ben Coleman
Special Effects (on the sets)

Universal/Hartland
Special Effects Supervisors
. David Garber and Wayne Smith
Technical Director Peter Anderson
Production Illustrator David Jones
Head, Model Shop Pete Girard
Head, Opticals Bob Hall
Director of Photography
. Peter Gibbons
Production Coordinator
. Percy Angres
Electronics Design Bud Elam
Mechanical Design
. Richard Bennett

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Issue #3 (December) Special-effects issue, combination color landscape and SPACE: 1999 Eagle blueprint poster, SF GRAPHICS catalog.

Issue #4 (February) Supermarionation issue, (2) color gate-fold posters of future cities, X-Wing Fighter blueprints, Godzilla.

Issue #5 (March) Superman special, In-Flight poster, international comic art, SPACESHIPS preview.

Issue #6 (April) Wonder Woman in Giant Poster, Japanese Monster Guide, SF art, Japanese history of robots.

Issue #7 (May) Science-Fiction Review. Much original Japanese SF art, photos—never before published in U.S. Forry Ackerman souvenirs, color photo collages and posters.

Issue #8 (June) Superman Section—the complete movie story. SF puzzles & mazes, Chris Foss fold-out, Star Trek animation.

Issue #9 (July) Alien preview and poster, Gum Card Collectors Section, SPACE ART, Roger Dean fantasy art, Behind-scenes of Japanese movie productions.

Issue #10 (August) Fantasy special, comic book art poster, space fashion, fantastic color art section.

Issue #11 (September) Blueprint poster cut-out—create an original destroyer ship designed by Japanese STARLOG. Comic art section, film previews, pinball and roller coaster spread, Star Trek photos.



No. 3



No. 4



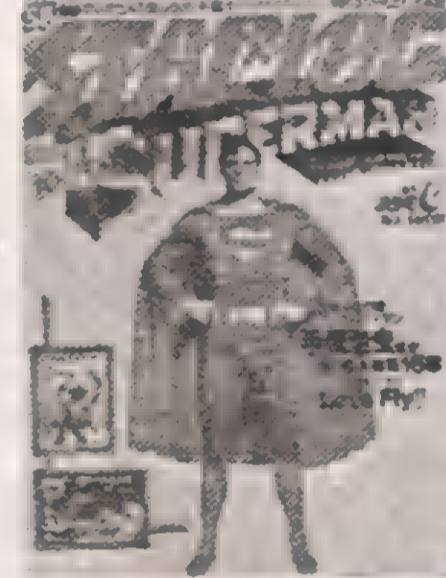
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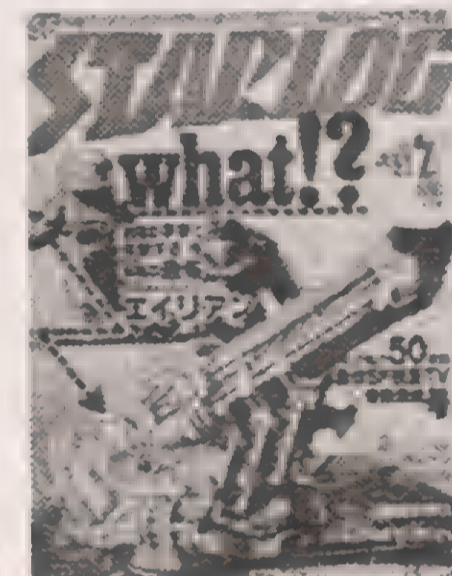
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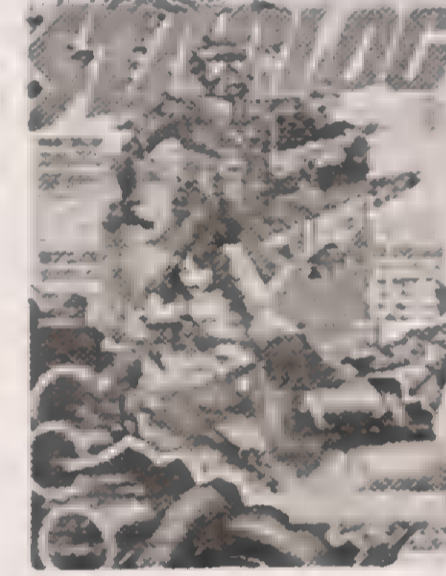
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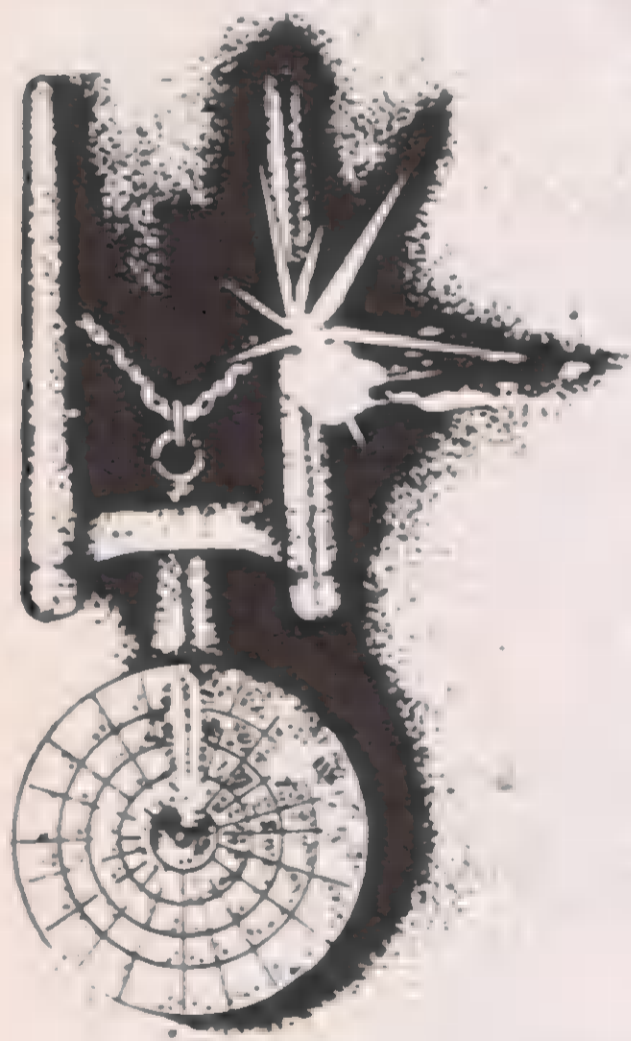


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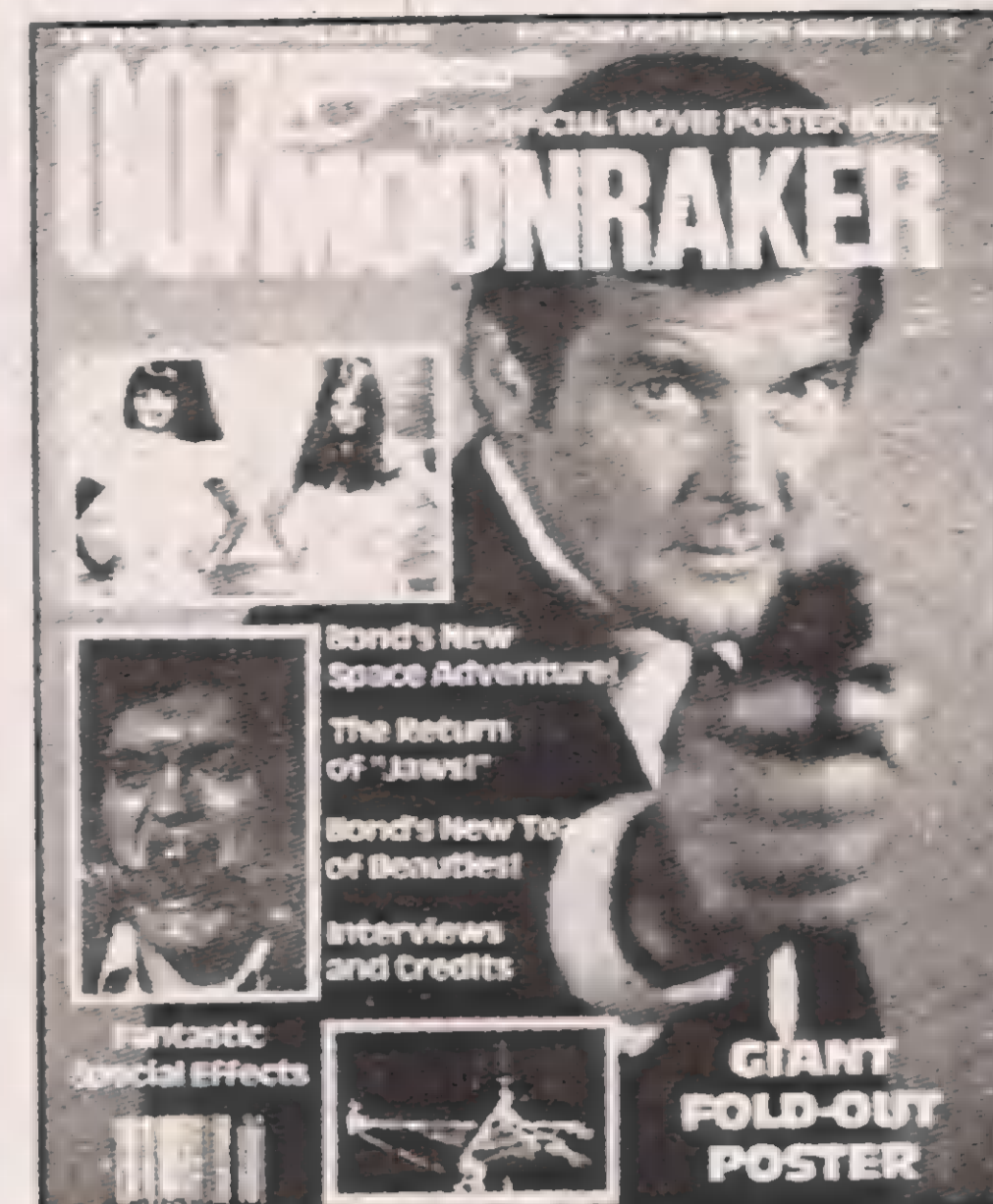
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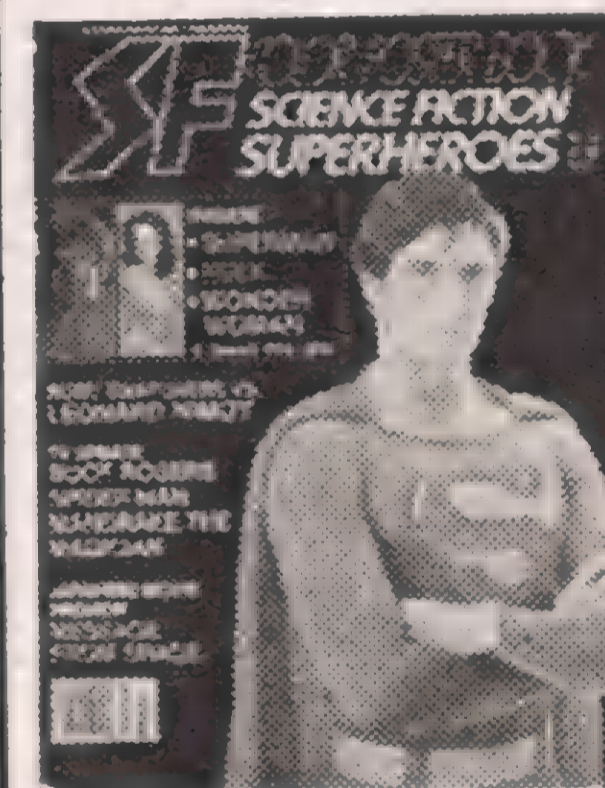
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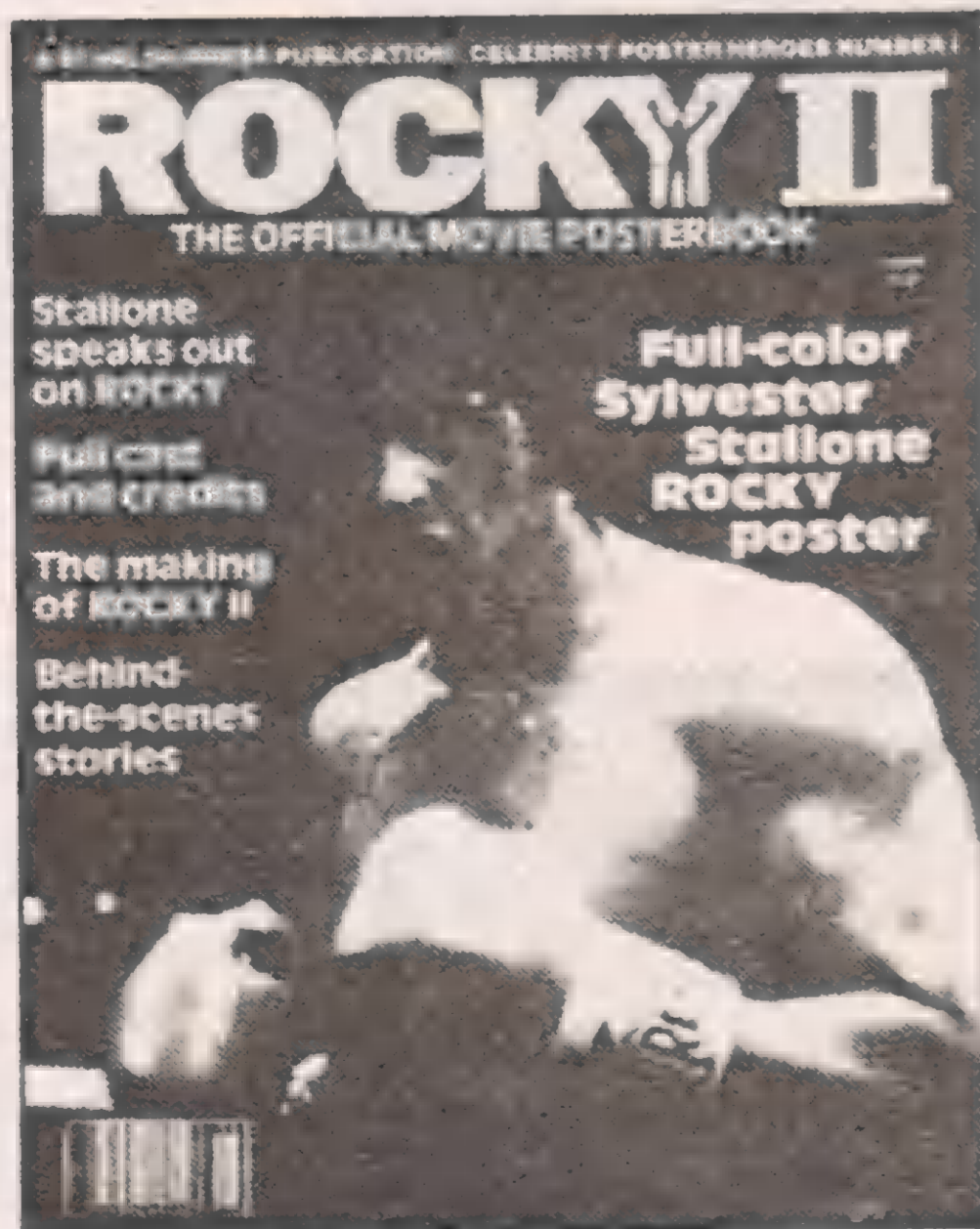


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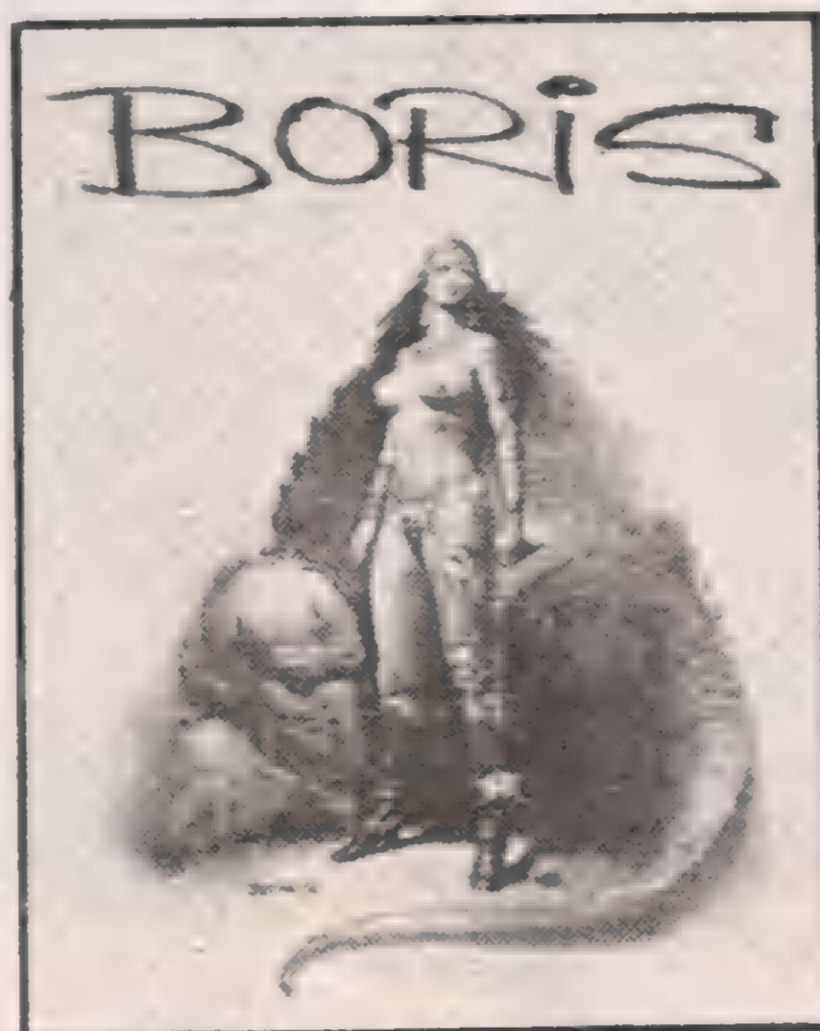
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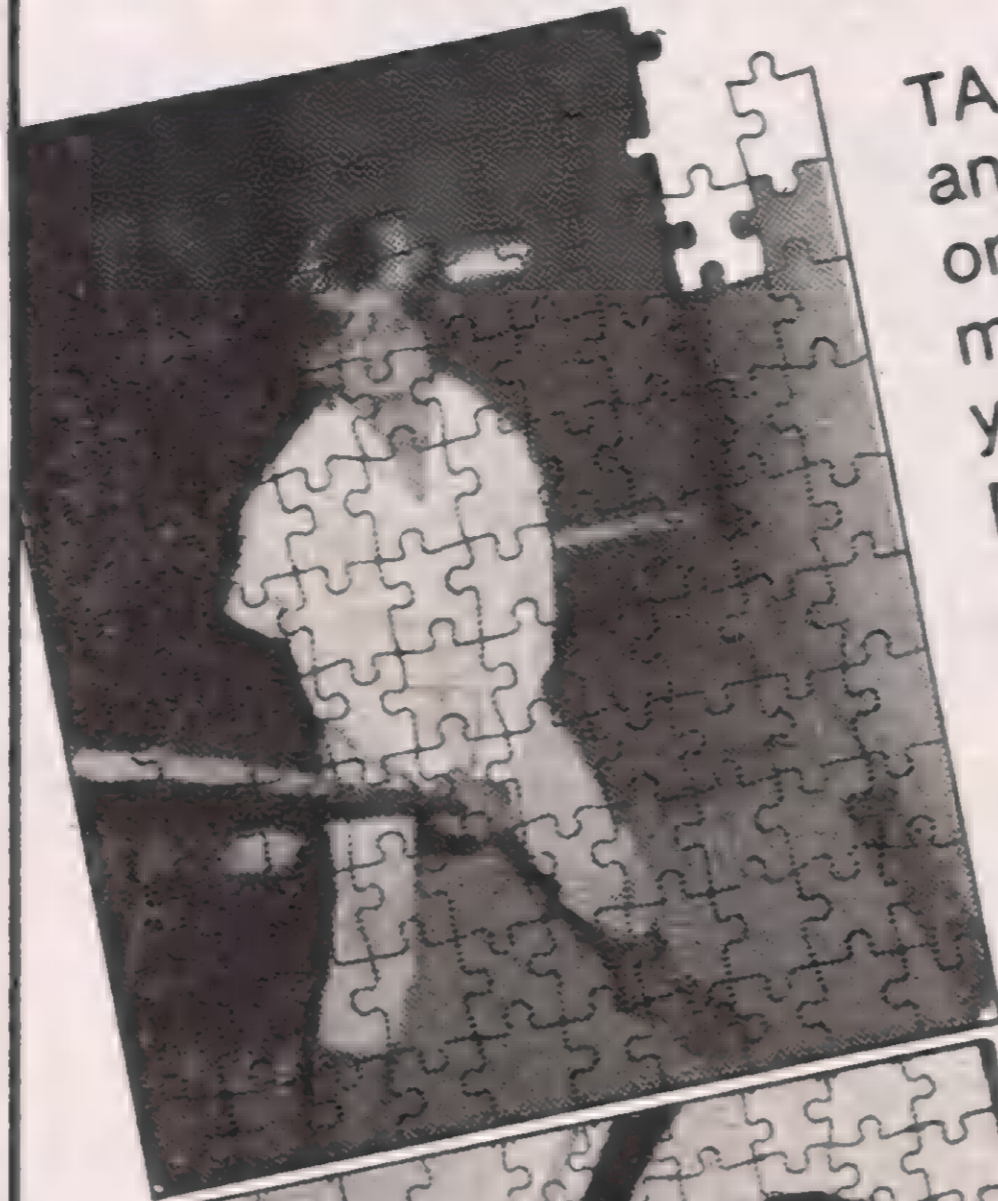
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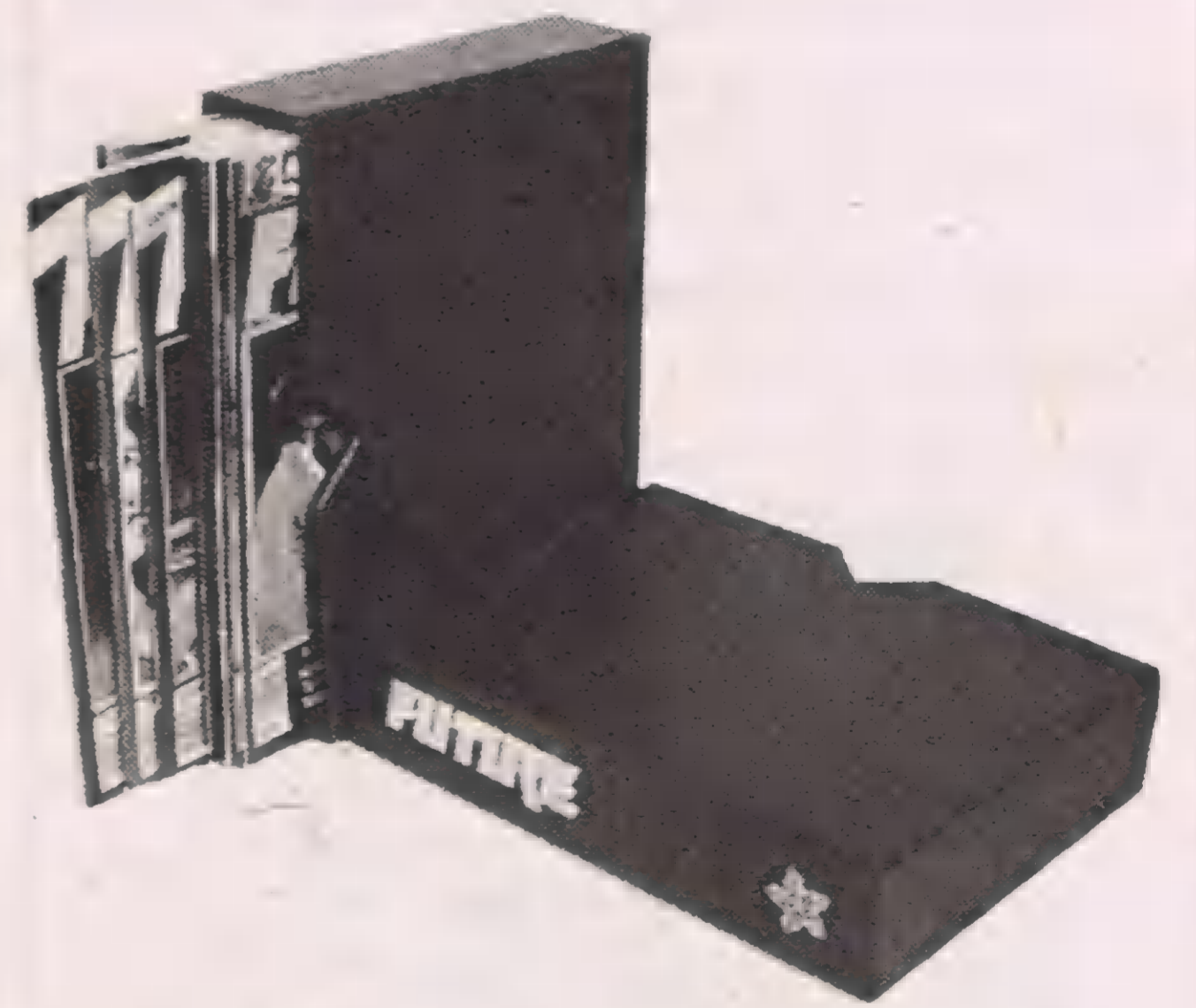
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Battlestar *Galactica* reportedly cost Universal Studios a million dollars per hour to film for television. Now Universal has spent closer to a million per *minute* adding a *Galactica* show to its famous studio tour.

On the Universal lot (near Hollywood), a tram loaded with 120 tourists is hijacked by Cylons manning a laser cannon, taken aboard an immense spaceship which is only moments away from liftoff, and threatened by a reptilian Imperious Leader who intends to feed them to the insect-like Ovions. Just before a Sensurround rumble indicates departure, a rescuing Colonial Warrior, brandishing a laser pistol and a photon bazooka, blasts his way through a wall.

A dizzying laser battle begins, leaving three Cylons split in half and spewing smoke, the Ovions going up in flames and a gaping hole in the side of the ship—through which the tour guide directs a hasty escape.

From abduction to escape, the show lasts only two minutes and 45 seconds. Five seconds after the tram has gone on toward the collapsing bridge, the next attraction in the tour, all Cylons and Ovions and “BTA Uglies” are again in their places and in perfect order. The smoke has cleared as the next tram-load enters and hears actor Patrick McNee’s voice once again coming from the Imperious Leader, gloating over the extermination of the human race.

CAPTURED BY THE CYLONS!



INSET PHOTOS: © 1979 UNIVERSAL

'The Battle of Galactica' at Universal Studios

By ALAN BRENDER



PHOTOS COURTESY ALAN BRENDER

The new Universal Studios *Galactica* tour is only two minutes and 45 seconds long—at a production cost of one million dollars per minute! Left: The tour tram is hijacked by Cylons and taken into what appears to be an enormous spaceship. Above: The only live actor in the whole show—a Colonial Warrior—flanked by Imperious Leader and a BEM. Right: Inside the Cylon ship, the robotic baddies close in for the kill. Note the tram on the left.

The mechanics involved in the realistic presentation of this type of exhibit—the only one like it anywhere—are phenomenally complicated. They require much more time, work and expertise than similar effects seen in television and movies. Working robots (all figures are robotic except the Colonial Warrior), real laser beams, realistic explosions, smoke and haze—all these things operate “live” and must be totally safe for the smallest child or oldest tourist among the estimated 24,000 daily visitors.

Working around the clock for nine months preparing the exhibit was a crew of special-effects people, costumers, designers, computer technicians, robot-animators, sound engineers and construction workers.

Private Motivation

Bob Zraick, one of the chief developers of the exhibit, says, “When I saw *Close Encounters*, I wished I could have gone aboard that spacecraft, and I wanted to participate in the excitement of one of the battles in *Star Wars*; not just watch it, but experience it. Now I think we have succeeded in providing people with this kind of experience.”

It wasn't easy, according to Zraick—and he should know—he was involved with writing the script, developing the special effects, art direction, costuming and even choreography. The enthusiastic Zraick (dressed in jeans and a Mickey Mouse T-shirt) says with pride that he and members of his team had “worked 121 hours the week before the exhibit opened” to whip the multi-media SF experience into shape.

The initial idea for the exhibit came from Jay Stein, chief executive of MCA (Universal's parent company) Recreational Services. Stein's first idea, even before *Galactica* arrived, says Zraick, “was to fly a tram full of tourists into outer space—or at least give the illusion.” Thinking back, Zraick laughs. “It would have cost a small fortune!”

Then *Battlestar Galactica* came along. Zraick was brought in to analyze the problem and was shown the three-hour *Galactica* pilot, only a week or so before its air date. “Then we knew what we wanted to do.”

The first major problem: how to do it all in just over two minutes. The time limit is imposed by the frequency with which trams are dispatched from the gate area.

From the moment he previewed the *Galactica* pilot, Zraick envisioned the abduction and laser battle. His initial two-minute draft script convinced him that “you can't do a show totally with robots. There's just no way to animate a humanoid hero realistically. So we decided to use a live Colonial Warrior. There was one other problem: “How on Earth were we going to do the lasers?”

In a film, says Zraick, “you can animate the laser beams, but here we had to deal with a real-life setting. We first considered using hidden strips of light in the walls. You know, a Warrior or Cylon would raise his gun and touch it to the wall, and out would come a beam, apparently. But that just wouldn't have been convincing. Then we started asking asking ourselves if we really had to have a laser battle.”

Realistic Effects

Terry Winnick, director of architectural services at Universal, then arranged for a demonstration of real lasers, through Dr. Sandor Holly of Interscience Technology Corporation.

“Terry was instrumental in pulling the project together,” says Zraick. “He was also responsible for the use of Disco-Vision (Universal's videodisk system) to provide the video monitor readouts and images from the TV show that are used in the exhibit.”

Zraick was amazed by the laser demonstration and resolved to use real lasers, somehow. In order to get the movie-type effect, it was obvious that upwards of five watts *per beam* would be required. That's enough to blind or burn a person, and about five times the wattage of the entire Laserium planetarium show—but five watts it had to be.

In order to conform to the standards of the U.S. Bureau of Radiological Health, which governs the public use of lasers, a system was devised using photoelectric devices that automatically shut down the show if a tourist or actor should stray toward the danger area.

There are actually only two laser generators employed, and these are situated underground. The beams travel through a trench, where they are split with prisms into 22 watts of blue and green beams and five watts of red. The prism-split beams are further directed by computer-controlled mirrors, until the resulting effect is that of lasers blasting from everywhere.

The audio portion of the explosion-illusion was accomplished by Bruce Davy, acoustical engineer with Long-Davy & Associates. “There was just no way to solve the first problem,” says Zraick. “The first explosion occurs outside the Cylon ship, as the Cylons fire the laser cannon.”

In the end, Davy included a track for Universal's theater-rattling Sensurround low-frequency generator, in the 16-track directional soundtrack recorded for the tour show. Sensurround is now used to augment explosions and to create a rumble as the ship prepares for takeoff.

Smoke effects turned out to be another problem, Zraick admits. “Finally, after investigating other possibilities, we decided that CO₂ was the way to go. Universal was reluc-

Finished head of the Imperious Leader. While different from the TV version, it remains true to the basic concept of pure reptilian evil.



PHOTO COURTESY ZRAICK PRODUCTIONS, 11915 BURBANK BLVD., SUITE 16, NORTH HOLLYWOOD, CA 91607

tant to use CO₂ because they had had some bad experiences with it. But I told them it was better to go with something we're familiar with rather than to start with some entirely new process." Carbon dioxide gas is harmless and dissipates rapidly. Backstage, one can see stretches of steamy frozen pipes that carry the explosive puffs. So far, engineers have had no problems with moisture condensation; and their \$150,000 "smoke" system is running smoothly.

CO₂ is not real smoke, though, and has no lingering effect. An atmospheric haze was desirable—for several reasons. The haze obscures details and makes the spaceship interior seem more vast; it augments the CO₂ smoke effect; and, most importantly, it makes the laser beams glow much more brilliantly.

"We consulted one pyrotechnical advisor after another," Zraick explains. "We were directed to a mad scientist with frizzy wispy hair who assured us he had just what we needed. We went to his shop to see what turned out to be a rig on a wooden plank, held together with staples and bailing wire, that had a spoon wired to dip into a container, scoop out some powder and drop it onto a hotplate. Pure Rube Goldberg stuff." The gadget was not just a mock-up; this was *it*. "I thought maybe we could use the powder, though, if it was certified safe." The scientist assured the Universal engineers that it was certified for use in toys—but he could not find the certification papers. "We had it checked by an independent lab, and it turned out to be toxic as hell."

The testing lab suggested an alternative powder—one that passed with flying colors and produces a haze that is odorless and non-toxic.

The most complex feature of the exhibit—more expensive and time-consuming



The Imperious Leader and his evil minions. "Captured" humans are told (by the voice of Patrick McNeel) that they are to be fed to the insect-like Ovions.

to produce than even the building and its spaceship facade (made of plastic, wood, sheet steel and a polyurethane, fire-resistant finish)—are the robot actors for the action drama.

Sophisticated Robots

"Humans have played robots, and robots have played humans," says Zraick, "but so far as I know, this is the first time in the history of theatrical events that robots have played robots—unless you want to count R2-D2." Zraick enlisted the services of the foremost robot-maker, Alvaro Villa, to engineer the Cylons and aliens of the exhibit. Villa worked on the "Audioanimatronic" figures at Disneyland and Walt Disney World. (Villa also assisted Zraick with special effects and in interfacing the robot circuitry with the computers.)

There are 20 mechanical actors in the show—two Cylons manning the cannon outside, and 18 more characters in the ship itself. Zraick explains, "In an alcove is the navigational equipment manned by two Cylons. These two are blown up by a blast from the hero's bazooka. They have only three movements: sitting erect with their heads oscillating, leaning back in surprise and falling forward in death.

"In the opposite alcove are three Ovions which have only up-and-down movement, plus they can wiggle when they laugh or scream. The Ovions appear and laugh when the Imperious Leader says, 'The captives will make tasty morsels for our Ovion allies.' They disappear in flames—made with Mylar, fans and CO₂ smoke—at the end of the gun battle.

"Then there are the BTA Ugliers. You know how it is, even things without names *get* names in a project like this. Everybody around here knows just what a BTA Ugly is.

They're in the alcoves behind the tram. BTA—behind the tram alcoves. These are aliens mainly there for decoration and distraction. They laugh when the Ovions do." The BTA Ugliers were designed by Gary Meyer and sculpted by Zraick.

The major animated figures stand on the floor directing their attention to the most highly articulated figure of all, the Imperious Leader. These are three Cylons—two silver, one gold—and an alien referred to as "the Tall Ugly." The Cylon shells were taken from the molds used for the TV Cylons. The Tall Ugly is a Zraick creation which provides a moment of comic relief—for any tourist.

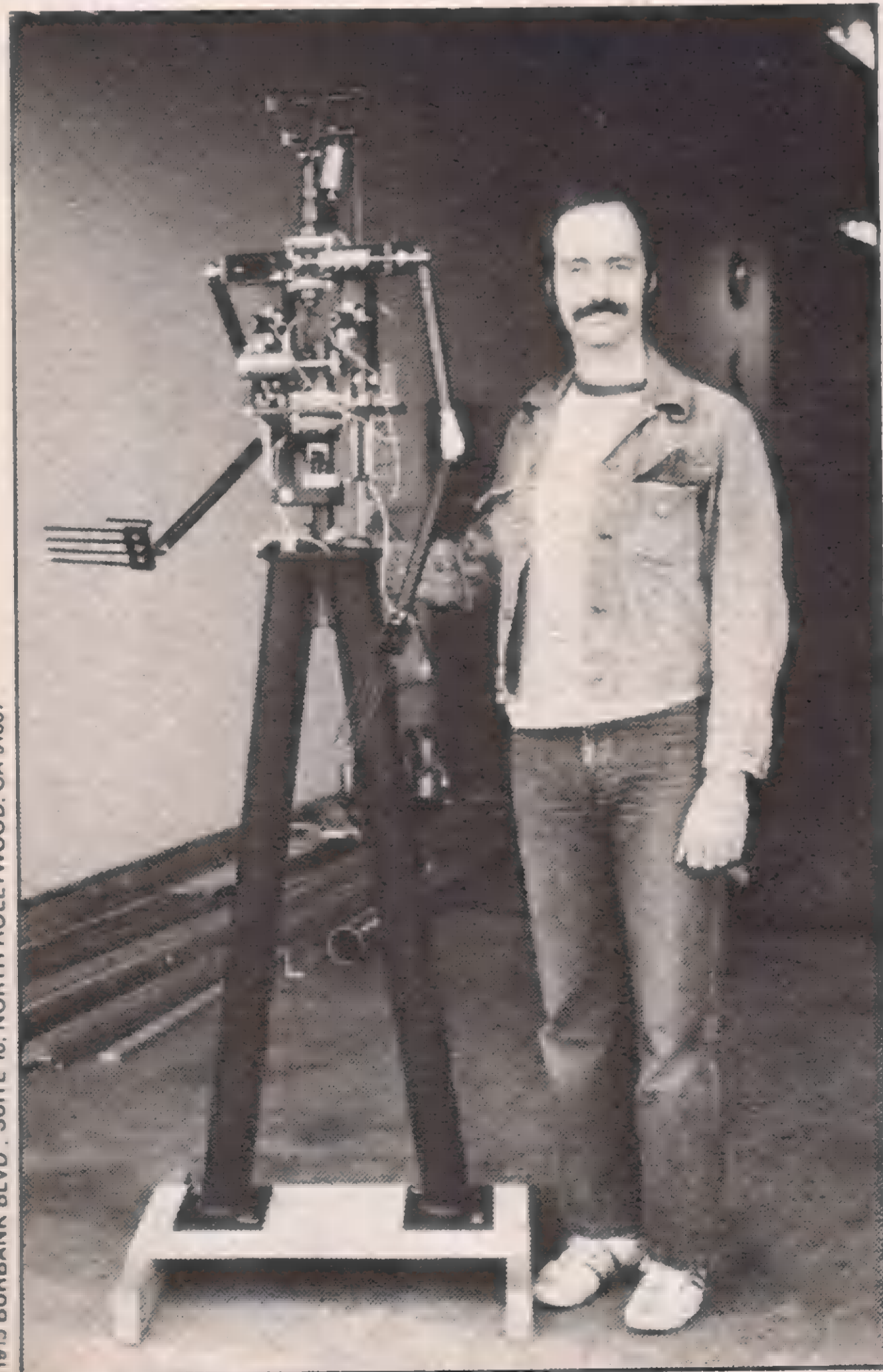
Fun for All

The final ingredient to be added to the show was the actor for the Colonial Warrior scene. His actions had to be choreographed to coincide with alien movements and laser blasts. It could hardly be expected that one actor give a strenuous performance every two minutes for 16 hours a day; so Universal hired 10 actors, with at least three of them on duty at any given time. "The performers really get into it," says Zraick. "It's really exciting for them to dress up and play hero."

Bob Zraick is a perfectionist. "I'm still not pleased with the Imperious Leader. He has one syllable out of sync."

At the time of this interview, Zraick and his crew had one more week of fine-tuning to do—setting audio levels, refining robot movements, resetting lights and bringing the lasers up to full power—after which he planned "to just disappear, take a well-earned vacation where nobody can find me!"

Zraick can be confident that he and his team, and the creative planners at Universal, have provided a spectacular and perpetual monument to television's most ambitious science-fiction series. ★



Designer/supervisor Bob Zraick proudly stands beside a completed Cylon armature.



BY DAVID GERROLD

The Cracker Jack Theory of Storytelling

When you go to a movie or read a book or watch a television show, you can't help but form an opinion of how good you thought the story was.

But the word *good*—and its opposite, *bad*—tend to imply moral judgments as well as being evaluations of the artists' abilities. Conversely, using the words *good* or *bad* to discuss the morality of a work is sometimes confused by the listener as an attack on the competency of the artist.

The words *effective* and *clumsy* are more precise when discussing the competency with which a work has been assembled, leaving the words *good* and *bad* to those who prefer a more dogmatic standard of judgment.

Nevertheless, the question remains—by what standards can we judge a work? (For instance, at one time the quality of a film's special effects was an excellent indicator of the filmmakers' commitment to the science-fiction genre. Not so any more. Now, even the clumsy filmmakers have access to stunning visuals.)

A good film starts with a good story—but that only sends the question upstream. What is a good story?

Try this thought:

Think of a box of Cracker Jack; there are a lot of fun things in it that go crunch—caramel-coated popcorn, sweet and buttery, and ever-so-slightly salted peanuts to make the sweet seem even sweeter; but the important part of the box of Cracker Jack is the *prize*. That's the first thing you look for, isn't it? It may be only a plastic whistle that the company buys for a tenth of a cent apiece, or a little magnifying glass not even strong enough to burn ants on the sidewalk at high noon on summer solstice day—but what the prize might be is not as important as the fact that there *is* a prize to be hoped for. The fun is in the hoping; the fun comes in the looking for the goodie.

Remember the one box of Cracker Jack you got that *didn't* have a prize? Somehow, one got past the filling machine without getting a goodie stuck in it. Remember how cheated you felt? They promised you a prize, right there on the outside of the box, and there was no prize inside! You felt robbed, didn't you?

A story is like that box of Cracker Jack. There are a lot of fun things in it that go

crunch. There are sweet things and there are salty things to make the sweet seem sweeter by contrast. But the real reason you go to that story in the first place is to look for the prize inside it.

Inside every story is a little piece of truth. At least we've been told it's there and we're supposed to look for it. Maybe it's only a plastic whistle piece of truth or a smudgy magnifying glass piece of truth, but it's still a piece of truth.

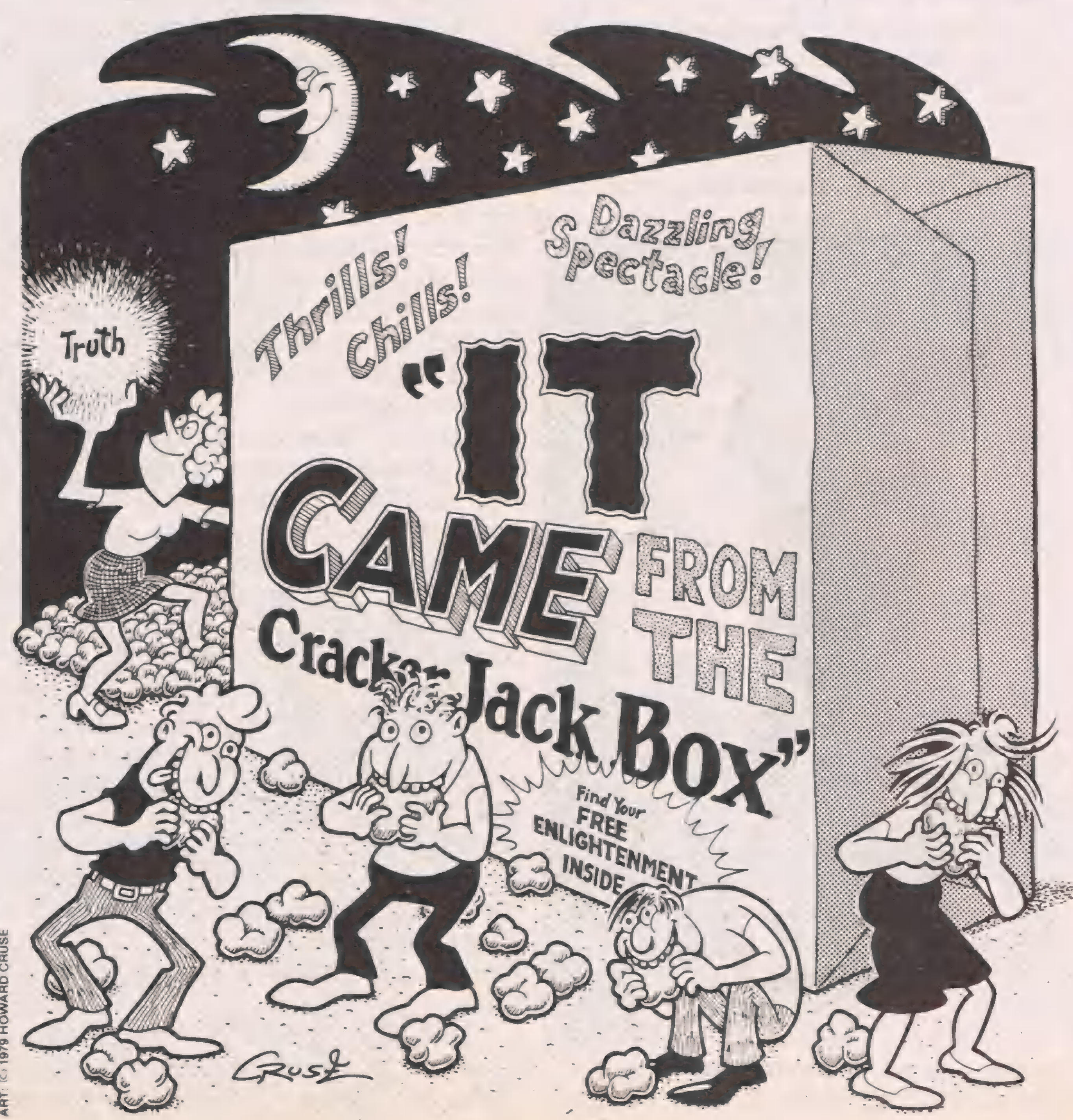
Sometimes a story has a *big* piece of truth, a prize that you will carry with you and cherish as a special good-luck charm all your life—something like: "If it isn't in your own back yard, you never really lost it to begin with—" Or, "Use the Force—" Or even, "Thou art God."

Oh, sure the popcorn is fun to crunch, but the piece of truth is the real prize. Sometimes the truth is beautiful and sometimes it's brutal; sometimes it's even puzzling—and sometimes it isn't there, or you can't find it

because the story's too vague to let you see the pieces clearly, and so you come away from that story having examined it inside and out, having gone through all the different crunches, sweet *and* salty, and you still haven't found a piece of truth, a prize by which to identify and remember that particular story, and then you're going to feel cheated. And that story is just so much junk food that will pass through you and be forgotten. It is a novelty to divert you—and by diverting you, it distracts you from the real truths there are to be learned.

The stories that do give you a piece of truth are more than mere novelties, they do more than amuse. They provide *experience*. In the act of experiencing, you discover the prize: enrichment. Experience enriches us by giving us new perspectives, and perspective gives us insight. And insight leads toward wisdom.

Truth is the defining property of literature. Great literature enriches us—but it also disturbs us, because the defining property of



EDITOR'S NOTE: Mr. Gerrold has been given a free hand to express any ideas, with any attitude, and in any language he wishes, and therefore, this column does not necessarily represent the editorial views of STARLOG magazine nor our philosophy. The content is copyrighted © 1979 by David Gerrold.

truth is its ability to disturb. It is a fact that we cannot ignore, cannot hide or run away from, a fact that we must accept and deal with. And in doing so, in learning to deal with the truth, we learn how to be stronger as individual human beings.

* * *

The next question is this: Who puts those pieces of truth into the stories? How do they get there? If it's the writer's responsibility, then that implies that his function is not to entertain so much as it is to inspire or teach. But the vaults are full of films made by filmmakers who were so involved with what they had to say that they lost sight of their responsibility to entertain as well. There is a technical term for this kind of film; we call them "failures."

* * *

There may be no easy answer to the question. The search for truth is infinite. Every answer only indicates the next question.

But we may hypothesize—and the next part of the theory is this: The listener perceives the truth in a story because the storyteller perceives it first. And the storyteller believes that that particular piece of truth is important enough to justify the telling of the story.

If this were the best of all possible worlds, then no stories would be told except those that some particular storyteller *believed* in—but in the motion-picture and television industry, such is not always the case. Many stories that are turned into film are told not by an individual with vision, but by a committee who have come together to produce a "property"—and as such, no individual member of that committee is in a position to take risks and dare to be great; the first casualty is the prize. They can put in all the crunchy sweet and crunchy salt they want to make it look like a real story—but if they leave out the prize... the audience is going to feel cheated. Whether they can explain why or not, they will still *feel* it.

Think about the last movie you saw that you really liked. Sure, there were probably things in it that other people have said they didn't like or thought were ineffective—but despite that, you still believed in it—and you probably believed in it because somehow you sensed that the people who made it believed in it first.

It's when you can't believe in a story, no matter how good the production values are, no matter how much money has been spent on advertising to convince you that it is an important story—maybe it's because somebody didn't first believe in it strongly enough to find the piece of truth in it themselves—and if they couldn't find that piece of truth, then how can you hope to find it either?

The last question is this: How well did the story reward you for the time you spent on it? That, perhaps, may be the ultimate standard by which any individual, whether he be filmmaker, fan or critic, has to judge a story. ★

FUTURE CONVENTIONS

Here is the latest listing of the upcoming conventions. If you have any questions about the cons listed, please send a self-addressed, stamped envelope to the address below the name of the con. As always, guests and features are subject to last-minute changes. **Conventioners, please note:** To insure that your con is listed on our calendar, please send all pertinent information no later than **15 weeks** prior to the event to STARLOG Convention Calendar, 475 Park Ave. South, New York, NY 10016.

CREATION: CHICAGO (Comics / Fantasy / Trek)

Chicago, IL September 29-30, 1979
Creation Conventions, Inc.
421 7th Avenue, Suite 908
New York, NY 10001

ENCOUNTER 3 (SF / Fantasy / Comics)

Wichita, KS October 13-14, 1979
Fandom
P.O. Box 1675
Wichita, KS 67201

ACADIANACON (SF / Fantasy)

Lafayette, LA October 26-28, 1979
with Kerry O'Quinn & David Gerrold
AcadianaCon
815 East Railroad
Broussard, LA 70518

FUTURE-CON '79

Pendleton, SC October 27-28, 1979
Future-Con '79
Rt. #4, Box 200
Oconee Estates
Seneca, SC 29678

NOVACON 9 WEST (SF)

Albany, NY November 2-4, 1979
NovaCon 9 West
P.O. Box 428
Latham, NY 12110

I-CON IV (SF)

Iowa City, Iowa November 9-11, 1979
C. Kay Hinchliffe
Rt. 3 Farm 696
Cedar Rapids, IA 52401

FUTURE PARTY (SF / Fact)

Albany, NY November 22-25, 1979
C. Bunt
Highland Hills 606
E. Greenbush, NY 12061

ULTRACON (Fantasy / SF)

Detroit, MI November 22-25, 1979
Omnibus Publishing Co.
Box 23127
Detroit, MI 48223

SCIENCE FICTION, HORROR AND FANTASY CON

Los Angeles, CA November 23-25, 1979
SF, Horror & Fantasy Con
P.O. Box 69157
Hollywood, CA 90069

2ND ANNUAL SPACE: 1999 CONVENTION 1979

New York, NY November 23-25, 1979
The Space: 1999 Society
Box 11123
Cleveland, OH 44111

PHOENIXCON I (SF)

Manchester, England November 24-25, 1979
Paul Pearson
1 Dales Ave.
Whitefield, Manchester
England

The STARLOG/FUTURE LIFE space art slide show "Reaching for the Stars" is available to all conventions. Featuring a music score by Eric Wolfgang Korngold, the show generally accompanies a guest appearance by members of the staff. Convention organizers should contact Tom O'Steen to make arrangements.

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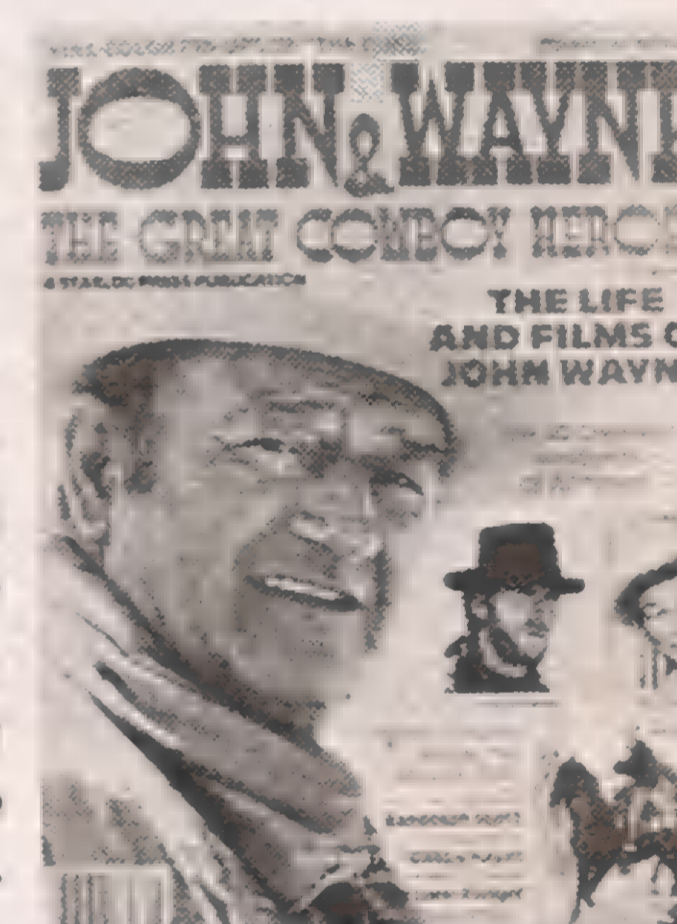
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In remembrance of John "Duke" Wayne and coinciding with the special medal of honor bestowed upon him by the United States Congress, STARLOG PRESS is proud to announce the publication of **John Wayne and the Great Cowboy Heroes**, including an in-depth look at the life of the legendary star and his film career spanning over half a century.



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Learn how David Prowse (Darth Vader) put muscles on Christopher Reeve (Superman). Read about the secret body-building diet that can help make you a Superman too. **Hollywood Musclemen** has a selection of body-builders who have gone Hollywood.



And there's a complete history of musclemen who have played Tarzan. Last, but not least, meet the male stars who dared to bare their chests.

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STAR TREK REPORT

" The days dwindle down to a precious few "

I saw the most *wonderful* movie the other day. It has no music, no sound effects, no opening titles, no closing credits and few optical effects. Nearly every actor in this film is a personal friend. Nearly every line, set and piece of scenery is familiar to me. Yet in spite of all this, I found myself completely enthralled, completely absorbed by this embryonic movie.

The film, of course, is *Star Trek—The Motion Picture*; what I viewed is appropriately called a "rough cut." All of the story elements, the dialogue and live-action footage are included. Although there *is* optical footage in the can, little of it has yet been cut into the film. But the lack of opticals didn't even detract from the movie! I found myself so thoroughly engrossed in the story and characters that I was laughing in all the right places (Chekov has some *very* funny lines), and even crying in the right places, including the ending (and my favorite kind of movie *always* makes me cry at the ending). It has just the right amounts of drama, humor and involvement for the audience on all levels, even without the opticals. I can safely promise you that a treat is in store for everyone!

We have the top optical people working long hours, nights and weekends to get this film to you on time, and there is now quite a bit of optical footage which is gradually being cut into the film. Things like the *Enterprise*—she's breathtaking! I could watch nothing but this beautiful starship and still be captivated, whether in her orbital dry dock

above San Francisco, or cruising in deep space. The ship looks so real, *is* so real, that you too will feel as though you are actually aboard her. Other space vessels and space complexes are so totally believable that you will really feel as though you are in space.

Some of the matte paintings have been added to such scenes as Spock on Vulcan, and the cargo deck aboard the *Enterprise*. Other paintings will be incorporated into the San Francisco sequences and the film's climax.

Jerry Goldsmith has already begun composing the score for the movie. Many people have written and asked if the original *Star Trek* theme music, composed by Alexander Courage, will be included as part of the movie's musical score. We are hopeful that this can be worked into Mr. Goldsmith's work, although it is not definite at this time. CBS Records has signed to release the original soundtrack album. The pact is for worldwide distribution, and also involves the recording and distribution of single versions of some of the music. The single disc album's release is planned to coincide with the film's December opening.

Although the *Enterprise* sets are locked up tightly on Stage 9, the soundstage was recently opened up for a British film crew doing a documentary for a BBC program called *Swap Shop*. This is one of the most popular shows in the United Kingdom, with 10,000,000 viewers. Their crew filmed interviews with William Shatner, Leonard Nimoy, Persis Khambatta and Stephen Collins, all of whom once again donned their *Star Trek* costumes

and took their places on the bridge set. Following this session, the sets were placed under lock and key, awaiting (hopefully) sequels!

Many people have been phoning and writing our office asking about rumors that the film's release has been postponed. Yet, there has been no such announcement, nor do we anticipate any postponement. The film's release is still planned for Christmas of this year, and world premiere plans are just beginning to be formulated. Right now, there is a likelihood that there will be some kind of tie-in with the *real* space program, but there is nothing definite yet.

From the Mailbag:

Lee Staton of Louisville, Kentucky, asks: "Will the Vulcan scenes be cut as previously announced in *FUTURE LIFE*?" There have never been any plans to cut the Vulcan scenes, and I think you'll enjoy these sequences immensely when you see them. In fact, Gene Roddenberry contacted a foreign-languages professor at U.C.L.A. to invent a Vulcan language (the Klingons are going to be speaking Klingonese, the Vulcans should be able to speak Vulcanese, right?). Since the scenes were filmed in English, the invented sounds of the language had to be similar to the English lip movements of the actors, making the professor's task ever harder. The total effect is very impressive.

Lee also asked (as many others have) about getting official *Star Trek* T-shirts. These will be available at department stores all over the country, and in other countries as well. They should be appearing at about the same time as the film's premiere, so watch for them in your local stores. This film will be highly promoted, and you shouldn't have any difficulty in obtaining all sorts of *Star Trek* movie items such as shirts, toys, books and novelty items.

Speaking of memorabilia, Jeff Grel of Centralia, Ontario, Canada, writes: "I thoroughly enjoy your *Star Trek* column... your column was the deciding factor in my decision to buy STARLOG (bless you, Jeff!)... I was wondering if there were any small souvenirs of *ST-TMP* that I could acquire. Where could I get color stills?" Lincoln Enterprises will be having some very *exclusive* items in their new catalog, now in the planning stages. There will be many items unavailable anywhere else, including hundreds of exciting new film clips and photos from the movie. To get on their mailing list (and to receive their current free catalog) send a *large* double stamped S.A.S.E. to: Lincoln Enterprises, P.O. Box 69470, Los Angeles, CA 90069. ★

Inspecting the engine room. From left: Decker, Kirk and Scott.

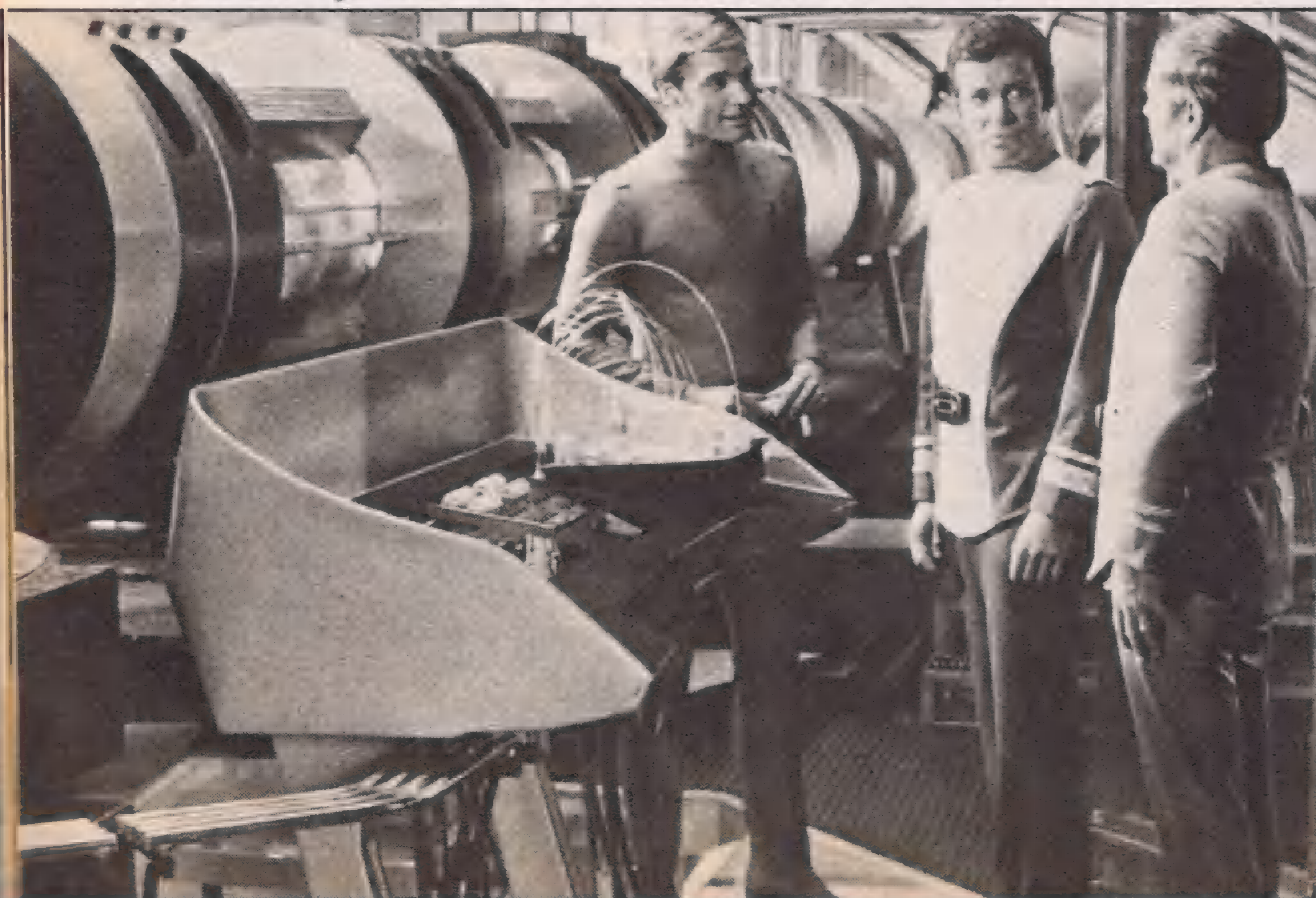




PHOTO: DAVID HOUSTON

DON POST STUDIOS

THE SECOND GENERATION

From Hitler and Frankenstein to Darth Vader and the Face-Hugger.

By DAVID HOUSTON

My father was one of the few who were disappointed by the original *Invasion of the Body Snatchers*," confides Don Post Jr. He made the pods and the body forms, and there was much much more detail there than you could see on the screen. Too much of it was photographed in the dark!"

Most SF and fantasy fans today know Don Post Studios as the makers of those expensive but excellent "over-the-head" masks and helmets from *Star Wars*—Darth Vader, Chewbacca, Storm Trooper and C-3PO. But the studio has been around since 1939, and in the past 40 years its craftsmen have assisted the motion picture industry in numerous famous projects—while at the same time making commercially available some of the most realistic and frightening masks ever to adorn teenager and adult.

We're talking with Don Jr. and others on the Post Studios staff. Don Sr., while still a consultant to the firm, is retired.

"When my father first started," says Don Jr., "there were real monsters around; he made masks of those. One of the most popular was Hitler." This was prior to the studio's involvement with motion pictures, when most of its products were for Halloween consumption.

"Our first head from a movie, under a licensing arrangement, was the Frankenstein monster—through Universal. This was in 1949. It sold for about \$5, which wasn't really inexpensive, then." The mask was derived from a black-and-white movie, so colors had to be invented by Post. "He gave it a green face; and we've always thought that's what started the practice of using green skin for monsters."

In the 1950s, Don Post gravitated to the movie industry, where his talents were needed for what is now considered the Golden Age of B movies. "Oh, he did lots of things," Don Jr. strains, trying to remember. "There were the Tree Monsters in *From Hell It Came*, something with a

Above: Barry Crane, the Don Post Studios mold designer, works on the *Nosferatu* hands, which will be mass marketed by the company.



The *Nosferatu* mask and hands completed; they are sold with a display case.

fungus from outer space, and he supplied the materials for the squid in Disney's *20,000 Leagues*.

"Remember that episode of *Alfred Hitchcock Presents* where the woman kills her husband with a frozen leg of lamb and then cooks the evidence and serves it to the detectives? I think it was called 'Lamb to the Slaughter.' Well, Dad made the artificial prop from a casting of a real leg of lamb. He brought the real one home, and we ate it."

Others in the list of TV shows with contributions from Post Studios: *The Night Stalker*, *Walt Disney Presents*, *Laugh In*, *Hogan's Heroes*, *Ark II*, *The Outer Limits*, *The Twilight Zone*, *Streets of San Francisco* and *The Carol Burnett Show*. And these movies, among others: *Comedy of Terrors*, *King Kong* (De Laurentiis), *The Great Race*, *The Norliss Tapes* and *Orca*.

"There were lots more, of course," says Post, "but my father was just terrible about keeping records and photographs of his work. He figured that once a project was finished, he'd seen the last of it."

John Naulin, the studio's research and development manager, adds, "There have been a good 30 or 40 TV shows that were given permission to use our masks, and a hundred more that used them without asking." An episode of *The Hardy Boys* that showed the lads in a rock festival at a Transylvanian castle is an example of the latter category.

"Basically," Post sums up, "my father's role in Hollywood was to handle projects too large-scale to be done on the studio lots; like the *Body Snatchers* pods. Back in the 50s there weren't many studio makeup artists who could do prosthetics [artificial skin and body parts]."

The "Apes" Masks

Don Post has marketed *Planet of the Apes* masks and makeup appliances. Did the studio do any of the originals?

"No," says Post bluntly. "Let's clear that up. It's not necessarily true that what's for sale in our catalog represents work we originally did for films. My father and John Chambers [once a Don Post executive] had often discussed ape appliances, but Don Post did not originate them. John Chambers did. And we didn't supply any of the heads for *Star Wars*. Rick Baker did, for the Cantina."

How did the license with 20th Century-Fox for selling *Star Wars* masks come about?

"Boy, that took us by surprise!" Post muses. He thinks back. "We received a full-color brochure on *Star Wars* in December of '76, with a letter from Fox asking us if we would like to produce the masks under the same terms as our *Planet of the Apes* licensing arrangement.

"We looked at that brochure and knew, just from the color stills, that this was going to be a successful movie. We didn't want to appear too anxious, so we waited a day before

calling Fox and telling them yes. It took Fox several months, though, to get around to issuing us the official agreement." Meanwhile, the movie came out.

"I don't remember exactly why, but I gave my ticket to the premiere to Bill Malone [artist-sculptor, owner-builder of Robby the Robot, independent filmmaker]. I've always kicked myself for that. Bill came back and said the movie would be a tremendous success, that those masks would sell like crazy.

"Our first ads were out. The movie opened on May 25, and the phones started ringing that very day. Thereafter, we must have averaged well over 100 calls a day from people wanting the masks.

"But we couldn't convince our distributors. Their orders were small. And our tooling wasn't ready for production until six months after the movie opened. As it turned out, the demand was easily 50 times what we expected.

"We had *no idea* sales would be so great. Darth Vader is probably the most saleable mask ever produced—by anybody. And I'd be surprised if any other ever matches it. I wish I knew how many we *could* have sold, if we'd truly been ready. It was a little like trying to fill a swimming pool with a tea spoon.

"We, Kenner and the other merchandisers were caught totally unaware of the real *Star Wars* potential.

"I think *Star Wars* merchandising has done several things for the industry in general. One, the big studios are now more willing to give merchandisers lead time. Two, there's now much more security imposed upon publicists and the press. Three, studios now look upon merchandise as a more valuable adjunct to the film. And four, they're now more interested in doing movie projects that have merchandising tie-in possibilities."

(continued on page 61)



In 1965, Don Post Studios recreated King Kong for use in wax museums. Marcel Delgado, sculptor of the original, adds touches to it as Don Post Sr. observes. Right: The sculpted face hugger from Don Post.





WONDER WOMAN

Out of Circulation But Destined for Syndication

By SAMUEL J. MARONIE

It seemed like the perfect TV formula: Take one well-endowed female (Lynda Carter, in particular), dress her up in patriotic BVDs, then let her run, jump and jiggle her way through 60 minutes of mindless fluff each week.

CBS' *New Adventures of Wonder Woman* will not return for the new TV season, a victim of anemic Niensens. But the fact that the camp adventure series lasted more than four years—experiencing both high points and low—makes for an amazing story in itself.

As one of the most popular creations of DC Comics (publishers of Superman and Batman) it took Wonder Woman an unusually long time to come to cinematic life. During the *Batman* craze of the late 1960s that show's producer, Bill Dozier, expressed interest in a video series for the star-spangled amazon. Typically, he envisioned a Phyllis Diller-type who could play it more for laughs than thrills. But when Dozier failed with *The Green Hornet*, he chose not to carry the Wonder Woman idea any further.

In early 1974, producer John G. Stephens unveiled a 90-minute film for ABC starring tennis pro Cathy Lee Crosby as the female crimefighter. Burdened with a tedious script by John D. F. Black and ploddingly directed by Vincent McEvetty, the lackluster revamping of the character (a new costume and powers) bombed miserably.

Featuring newcomer Lynda Carter, *The New Original Wonder Woman* was available for public inspection in November 1975. Despite high ratings and warm reviews (even Judith Crist loved it), *TNOWW* did not land a regular berth on the network schedule.

In a move unexplainable even by Hollywood logic, two one-hour episodes were ordered and presented as *Wonder Woman* specials. Although they garnered more respectable ratings, there was still no firm commitment for more.

It's not that *Wonder Woman* wasn't appreciated. ABC executives were so pleased with the strong showings that they regarded the non-series as their secret weapon to combat high-powered competition. Warner Brothers Television was thus commissioned to produce 11 one-hour *WW* episodes for the 1976-77 season; as new series failed and openings occurred, the superheroine rescued her network on numerous occasions.

A Clark Kent Type

Sort of a female Clark Kent, dowdy Diana Prince of Military Intelligence would spin into Wonder Woman whenever danger occurred. Lynda Carter was not the most ac-

complished of actresses, but the former Miss World-USA of 1973 brought a sense of warmth and sincerity that was just right for the part. The capable supporting cast included Lyle Waggoner in the role of Major Steve Trevor (whom *WW* was always rescuing), Beatrice Colen as giddy Etta Candy and Richard Eastham as Gen. Blankenship. Guests such as Robert Reed, Anne Francis and Debra Winger—as a buxom Wonder Girl—contributed that much more to the show's success.

When rival CBS announced their 1977-79 TV line-up, many were stunned to see *Wonder Woman* on that network's roster. Warner grew weary with ABC's hesitancy and was anxious to provide a full-fledged series instead of an occasional handful. CBS agreed and snapped the show up for its own.

It was retitled *The New Adventures of Wonder Woman*—the *New* referred both to the change in network and transport to current-day society. At her new home, Wonder Woman left much of her punch behind and provided only mediocre results.

Downright Boring

These CBS episodes aimed for straight adventure rather than the good-natured camp of the original. The biggest complaint about the updated efforts was that they were downright boring; there was very little genuine suspense or action to recommend them.

Gears shifted in mid-season as a new producer, Bruce Lansbury, tried to recapture the innocent spoofing so much a part of the ABC presentations. Under his guidance Wonder Woman took a more active role and things began to move. It seemed that there was nowhere to go but up.

While not exactly Emmy material, these episodes were a step in the right direction. Adequate budgets and excellent stunt work (Lynda Carter was often doubled by the famous Kitty O'Neil) added vitality to the previously stodgy proceedings. True, there were still some clunkers, but the ratings were beefed up enough—barely—and the series earned renewal.

By the time *TNAOWW* debuted for a second CBS season most of the adult following had drifted away. The producers realized this and made a definite effort to woo the teenage crowd with stories centering around popular fads—and yet more doses of science fiction.

With the improved stories and lightweight competition (*Donny & Marie* and a couple of

forgettable NBC sitcoms), *TNAOWW* seemed headed for smooth sailing on the Nielsen rapids. In fact, the amazon's average rating up to December 1978 was actually several points higher than the same period of the previous year. Why then did the network unceremoniously take Wonder Woman's own magic lasso and yank her from the schedule?

"Temporarily Shelved"

CBS made it clear that *TNAOWW* was not canceled, only "temporarily shelved." But the handwriting was on the wall. The success of NBC's sitcom replacement, *Diff'rent Strokes*, was completely unexpected and its strong performance siphoned off much of *Wonder Woman*'s audience. Network executives were quick to take action and sought a replacement for the temporarily ailing superheroine series.

Fans have certainly not heard the last of Lynda Carter or *Wonder Woman*. The young actress, who last year scored with her Las Vegas nightclub act and first record album, appears headed for even bigger success in pop music. CBS was so anxious to retain her services that they signed her for a musical-variety special due this coming season. And the super-powered adventuress has a future, too; Warner Bros. plans to syndicate the 65-plus episodes for local airings. Shown in this manner, admirers will have another opportunity to view the overall product and pass final judgment on Wonder Woman's TV career.



Left: Wonder Woman's patriotic costume never looked as good as it does on Lynda Carter. Creator Charles Moulton would be proud. Right: W.W. prepares for bullets & bracelets.

Wonder Woman Episode Guide

By SAMUEL J. MARONIE

The ABC Years

Wonder Woman

Air Date: 3/12/74 & 8/21/74

Writer: John D.F. Black, Director: Vincent McEveety, Producer: John G. Stephens.

Guest Cast: Wonder Woman/Diana Prince (Cathy Lee Crosby), Steve Trevor (Kaz Garas), Abner Smith (Ricardo Montalban), George Calvin (Andrew Prine), Hippolyte (Charlene Holt), Ahnala (Anitra Ford).

In this first pilot film, Wonder Woman leaves her peaceful Paradise Island home to help the American government smash an international ring of espionage agents.

The New Original Wonder Woman

Air Date: 11/7/75

Writer: Stanley Ralph Ross, Director: Leonard Horn, Producer: Douglas S. Cramer.

Guest Cast: Wonder Woman/Diana Prince (Lynda Carter), Steve Trevor (Lyle Waggoner), Queen Mother (Cloris Leachman), Norman (Red Buttons), Col. Von Blasko (Kenneth Mars), Marcia (Stella Stevens), Drangel (Eric Braeden), Blankenship (John Randolph).

During World War II, an American pilot is downed over an invisible "Paradise Island," whose amazon natives rescue him and send him home with Wonder Woman. She stays in the U.S. to keep the home front safe and battles a Nazi attempt to steal the prototype for a new bomb.

Wonder Woman Meets Baroness Von Gunther

Air Date: 4/21/76

Writer: Margaret Armen, Director: Barry Crame.

Guest Cast: Baroness Paula Von Gunther (Christine Belford), Arthur Deal/Thor (Bradford Dillman), Tommy (Christian Juttner), Hanson (Ed Griffith), Warden (Edmund Gilbert).

The amazon princess battles the wily female head of a Nazi spy ring.

Fausta: The Nazi Wonder Woman

Air Date: 4/28/76

Writers: Bruce Shelby & David Ketchum.

Director: Barry Crame.

Guest Cast: Fausta (Lynda Day George), Rojack (Christopher George), Kesselmann (Bo Brundin).

The Nazis create their own superwoman who defeats her American counterpart and brings Wonder Woman to Germany.

Beauty on Parade

Air Date: 10/13/76

Writer: Ron Friedman, Director: Richard Kinom.

Guest Cast: Monty Burns (Bobby Van), Lola Flynn (Anne Francis), Jack Wood (Dick Van Patten), Rita (Christa Helm).

A band of enemy saboteurs mask their activities behind a traveling beauty contest.

The Feminum Mystique Pt. 1

Air Date: 11/6/76

Teleplay: Jimmy Sangster. Story: Barb Avedon & Barb Corday. Director: Herb Wallerstein

Guest Cast: Radl (John Saxon) Queen (Carolyn Jones), Wertz (Paul Shenar), Wonder Girl/Drusilla



PHOTO / 1976 ABC

From ABC's *The New Original Wonder Woman*. The wig (plus a mask) served as her disguise for the Paradise Island Olympic Games.

(Debra Winger), Peter Knight (Charles Frank).

Nazi scientists kidnap Wonder Girl to learn the secret of her bracelets' amazing metal.

The Feminum Mystique Pt. II

Air Date: 11/8/76

Teleplay: Jimmy Sangster. Story: Barb Avedon & Barb Corday. Director: Herb Wallerstein.

Guest Cast: (same as above)

Wonder Woman vs. Gargantua

Air Date: 12/18/76

Writers: David Ketchum & Tony DiMarco. Director: Herb Wallerstein

Guest Cast: Hans Eichler (Robt. Loggia), Erica Belgard (Gretchen Corbett), Conrad Steigler (John Hillerman), Carl Mueller (Tom Reese), Gargantua (Mickey Morton).

The Nazis unleash a trained gorilla that has been bred to defeat Wonder Woman.

The Pluto File

Air Date: 12/25/76

Writer: Herb Berman, Director: Herb Wallerstein.

Guest Cast: Sean Fallon (Robt. Reed), Prof. Warren (Heydon Rorke), Charles Benson (Albert Stratton).

An Irish mercenary, unknowingly carrying the bubonic plague, steals a secret document detailing the creation of earthquakes.

Last of the \$2 Bills

Air Date: 1/8/77

Writers: Paul Dubob & Gwen Bheni. Director: Stewart Margolin.

Guest Cast: Wotan (James Olson), Maggie (Barbara Anderson), Hank (David Cryer).

A Nazi supermaster of disguise plans to flood the U.S. with counterfeit \$2 bills.

Judgment from Outer Space Pt. 1

Air Date: 1/15/77

Writer: Stephen Kandel. Director: Alan Crossland.

Guest Cast: Andros (Tim O'Connor) Von Dreilberg (Kurt Kasznar), Paul Bjomsen, (Scott Hylands), Sakri (Janet Mac Lachlan), Gorel (Vic Perrin), Gen. Kane (Archie Johnson), Mallory (Chris Cary).

An outer-space alien visits Earth to pass judgment on warring humankind and, if necessary, destroy the planet.

Judgment from Outer Space Pt. II

Air Date: 1/17/77

Writers: Stephen Kandel. Director: Alan Crossland.

Guest Cast: (same as above)

The Nazis kidnap Andros and transport him behind enemy lines as Wonder Woman comes to his rescue.

Formula 407

Air Date: 1/22/77

Writer: Elroy Schwartz. Director:

Herb Wall.

Guest Cast: Prof. Moreno (Nehemiah Persoff), Maria (Marisa Pavan), Major Keller (John Devlin).

Wonder Woman and Steve Trevor trail enemy agents to Buenos Aires, where they seek the formula for a method that can make rubber as tough as steel.

The Bushwackers

Air Date: 1/29/77

Writer: Skip Webster. Director: Stuart Margolin

Guest Cast: Mr. Hadley (Roy Rogers), Walter Lampkin (Henry Darrow), Jeff Hadley (Lance Kerwin), Emmett Dawson (Tony George), Sherrie Bodie (David Clarke).

A Texas rancher calls on the Army—and Wonder Woman—to help him battle enemy cattle rustlers who are sabotaging the war effort.

Wonder Woman in Hollywood

Air Date: 2/16/77

Writer: Jimmy Sangster. Director: Stuart Margolin.

Guest Cast: Mark Bremer (Harris Yulin), Jim Ames (Robt. Hays), Queen (Carolyn Jones), Kurt (Charles Cyphers), Wonder Girl/Drusilla (Debra Winger), Gloria Beverly (Christopher Norris), Director (Alan Bergmann).

American war heroes are kidnapped by Nazi agents while filming a Hollywood movie about their adventures.

The CBS Years Year One: 1977-78

The Return of Wonder Woman

Air Date: 9/16/77

Writer: Stephen Kandel. Director: Alan Crossland.

Guest Cast: Queen (Beatrice Straight), Dr. Solano (Fritz Weaver), Gloria (Jessica Walter), Kleist (Russ Marin), Major Gaines (David Knapp), Logan (Frank Killmond), Evadne (Dorrie Thompson), Asclepia (Betty Ackerman), Beverly (Brooke Bundy).

Ageless Wonder Woman leaves her self-imposed retirement on Paradise Island and returns

to battle an international terrorist leader. In this first "modernized" episode, Diana Prince becomes an operative for the Inter-Agency Defense Command under the guidance of Steve Trevor Jr.—son of her World War II boss.

Anschluss '77

Air Date: 9/23/77

Writers: Dallas L. Barnes & Frank K. Telford. Director: Alan Crossland.

Guest Cast: Fritz Gerlich (Mel Ferrer), Gaitan (Julio Medina), Koenig (Kurt Kreuger), Strasser (Peter Nyberg), Von Klemper (Leon Charles), Rogel (Norbert Weisser), Kloned Hitler (Barry Dennen).

A band of Nazis located in South America attempt to clone Adolph Hitler and ultimately rebuild the Third Reich.

The Man Who Could Move the World

Air Date: 9/30/77

Writer: Judy Burns. Director: Bob Kelljan.

Guest Cast: Takeo Ishida (Yuki Shimoda), Dr. Wilson (Lew Ayres), Oshima (James Wong), Massake (Peter Kwong), Security Officer (Alan McRai).

A Japanese man with telekinetic powers seeks revenge against Wonder Woman for the grief she caused him over 35 years ago during World War II.

The Bermuda Triangle Crisis

Air Date: 10/7/77

Writer: Calvin Clements Jr. Director: Seymour Robbie.

Guest Cast: Raymond Manta (Charles Cioffi), Lt. Mansfield (Larry Gordon), Sergeant (Herman Poppe), Driver/Guard (George Ranito Jordan).

Posing as wealthy tourists, Wonder Woman and Steve Trevor head for the Bermuda Triangle area to investigate the disappearance of an intelligence plane.

Knockout

Air Date: 10/14/77

Writer: Mark Rodgers. Director: Seymour Robbie. Guest Cast: Pete (Ted Shackelford), Carolyn (Jayne Kennedy), Angel Valesquez (Alex Colon), John Kelly (Arch Johnson), Ted (K.C. Martel), Tom Baker (Burr DeBenning), Lane Curran (Frank Parker), Tall Man (Frank Marth), Officer Fernandez (Abraham Alvarez).

Diana Prince searches for Steve Trevor, who has vanished in Los Angeles without a trace.

The Pied Piper

Air Date: 10/21/77

Writers: David Ketchum & Tony DiMarco. Director: Alan Crossland.

Guest Cast: Hamlin Rule (Martin Mull), Elena Atkinson (Eve Plumb), Carl Schwartz (Denny Miller), Gatekeeper (Bob Hastings), Louise (Sandy Charles), Receptionist (Pam Rice).

Wonder Woman struggles against the powers of a rock musician who uses special frequency music to hypnotize young women fans into stealing for him.

The Queen and the Thief

Air Date: 10/28/77

Writer: Bruce Shelly. Director: Jack Arnold.

Guest Cast: Queen Kathryn (Juliet Mills), Evan Robley (David Hedison), Ambassador Orrick (John Colicos).

Diana and Steve pose as foreign embassy maid and nationalist leader to thwart an international thief.

I Do, I Do

Air Date: 11/11/77

Writer: Brian McKay & Richard Carr. Director: Herb Wallerstein.

Guest Cast: Dolly Tucker (Celeste Holm), Christian Harrison John Getz, Sam Tucker (Simon Scott), David Allen (Henry Darrow), Justice Brown (Kent Smith).

Below: From the ABC WW II period series. As Diana Prince, W. W. worked as a Naval secretary.



PHOTO © 1976 ABC

At a swank Arizona spa, the wives of government officials are forced to reveal vital data that could damage U.S. international relations.

The Man Who Made Volcanoes

Air Date: 11/18/77

Writer: Dan Ullman & Wilton Denmar. Director: Alan Crossland.

Guest Cast: Prof. John Chapman (Roddy McDowall), Jack Corbin (Roger Davis), Mei Ling (Irene Tsu), Lin Wan (Richard Narita), Kalanin (Milt Kogan), Tobirov (Ray Young).

A mad scientist has developed the means to ravage the Earth with artificially induced volcanic eruptions.

Mind Stealers from Outer Space—Pt. 1

Air Date: 12/2/77

Writer: Stephen Kandel. Director: Michael Caffey. Guest Cast: Andros (Norman Rambo), Johnny (Vincent Van Patten), Debbie (Kristin Larkin), Capt. Parelli (Sol Weiner), Dr. Rand (Allan Migicovsky), Chaka (Earl Boen).

Wonder Woman once again joins forces with outer-space emissary Andros as they battle the fugitive Skriil outlaws.

Mind Stealers from Outer Space—Pt. II

Air Date: 12/9/77

Writer: Stephen Kandel. Director: Alan Crossland. Guest Cast: Andros (Norman Rambo), Johnny (Vincent Van Patten), Debbie (Kristin Larkin), Chaka (Earl Boen), Sell (Barbara O. Jones), Carla Burgess (Pamela Mason), Nordling (Curt Lowens).

Andros and the amazon princess must stop the Skriills before they succeed in stealing the most brilliant minds in North America.

The Deadly Toys

Air Date: 12/30/77

Writer: Anne Collins. Director: Dick Moder. Guest Cast: Dr. Hoffman (Frank Gorshin), Major Dexter (John Rubinstein), Dr. Lazar (Ross Elliott), Dr. Prescott (James A. Watson Jr.), Dr. Tobias (Donald Bishop), Doctor (Randy Phillips).

A villainous toymaker creates amazingly "human" androids that steal ultra-top-secret plans for a government weapon.

Light-Fingered Lady

Air Date: 1/6/78

Writer: Bruce Shelley. Director: Alan Crossland. Guest Cast: Anton Caribe (Greg Morris), Grease (Gary Crosby), Rojak (Bubba Smith), Sutton (Tito Vandis), Leech (Joseph R. Sicari), Tony Ryan (Chris Stone), Adler (Larry Ward), Ross (Rick Diangelo), Marge Douglass (Judyann Elder), Eve (Saundra Sharp), Desk Sgt. (Stack Pierce), Guard (Thomas Hilliard).



PHOTO © 1976 AIP

Above: Carter doffed her red-white-and-blues in 1976 to star with Marjoe Gortner in *Bobbie Jo & The Outlaw*.

Diana Prince penetrates the gang of a criminal mastermind in hopes of thwarting a proposed \$50-million heist.

Screaming Javelin

Air Date: 1/20/78

Writer: Brian McKay. Director: Mike Caffey. Guest Cast: Marion Mariposa (Henry Gibson), Lois Taggart (E. J. Peaker), Nadia Samara (Melanie Chartoff), Bo Taggart (Robt. Sampson), Tom Hamilston (Rick Springfield), Eric (Vaughn Armstrong).

A would-be Napoleon abducts a number of world-class athletes to win legitimacy at the Olympic Games for his imaginary country, Mariposalia.

Diana's Disappearing Act

Air Date: 2/3/78

Writer: S. S. Schweitzer. Director: Michael Caffey. Guest Cast: Count Cagliostro (Dick Guatier), Harold Famus (Ed Begley Jr.), Morgana (Brenda Benet), Jazreel (J.A. Preston).

A practitioner of the Black Arts, Count Cagliostro, schemes to sell fake gold to a greedy Middle Eastern potentate—which could cause the quadrupling of the international price of oil.

Death in Disguise

Air Date: 2/10/78

Writer: Tom Sawyer. Director: Alan Crossland. Guest Cast: Carlo Indrezzati (George Chakiris), Woodward Nightingale (Joel Fabiani), Starker/Maj. Finley (Charles Pierce), Beamer (Christopher Cary), Marius (Lee Bergere).

When Diana Prince is assigned to protect a millionaire industrialist from hit men, she soon finds herself a target for the gunmen's bullets.

Irac Is Missing

Air Date: 2/17/78

Writer: Anne Collins. Director: Alex Singer. Guest Cast: Bernard Havitol (Ross Martin), Cori (Tina Lenert), Dirk (Lee Paul), Dick (W. T. Zacha), Official (Cletus Young).

Wonder Woman is pitted against a computer wizard who steals the memories and programs of the world's largest computers as part of his master plan to take over the world.

Flight to Oblivion

Air Date: 3/3/78

Writer: Patrick Mathews. Director: Alan Crossland. Guest Cast: Edmund Dante (John Van Dreelan), Lt. Stonehouse (Michael Shannon), Major Cornell (Alan Fudge), Capt. Anne Colby (Corinne Michaels), Heavy #1 (David Sak Cadiante).

A former NATO officer, now a turncoat, focuses his hypnotic powers to a campaign of sabotage against the U.S. Air Force.

Seance of Terror

Air Date: 3/10/78

Writer: Bruce Shelly. Director: Dick Moder.

Guest Cast: Matthew (Tod Lookinland), Koslo (Rick Jason), Yamura (John Fujioka), Theodora (Kres Mersky).

International peace talks are jeopardized when the minds of high-ranking officials are manipulated by a child's "psychic photographs."

The Man Who Wouldn't Tell

Air Date: 3/31/78

Writer: Anne Collins. **Director:** Alan Crosland.

Guest Cast: Alan Akroy (Gary Burghoff), Meg (Jane Actman), Rudolph Furst (Philip M. Thomas), Ted (Michael Cole).

A janitor accidentally discovers the key ingredient to a new explosive formula, and finds himself the target of a rival company.

The Girl from Ilandia

Air Date: 4/7/78

Writer: Anne Collins. **Director:** Dick Moder.

Guest Cast: Tina (Julie Haddock), Bleaker (Allan Arbus), Simon Penrose (Harry Guardino), Doctor (Buck Young).

A beautiful young girl with strange powers is found adrift on a raft and becomes the target of underworld thugs.

The Murderous Missile

Air Date: 4/21/78

Writer: Dick Nelson. **Director:** Dick Moder.

Guest Cast: Hal Shaver (Hal England), George (James Luisi), Flo (Lucille Benson), Sheriff Beal (Warren Stevens).

Enroute to a missile test site, Diana is held captive in a desert ghost town.

The CBS Years Year Two: 1978-79

One of Our Teen Idols Is Missing

Air Date: 9/22/78

Writer: Anne Collins. **Director:** Seymour Robbie.

Guest Cast: Lane/Mike (Leif Garrett), Raleigh Crichton (Albert Paulsen), Ashton Ripley (Michael Lerner), Whitney Springfield (Dawn Lyn).

A kidnapper abducts teenage heartthrob Lane Kincaid and replaces him with a convincing double.

Hot Wheels

Air Date: 9/29/78

Writer: Dennis Landa. **Director:** Dick Moder.

Guest Cast: Tim Bolt (Peter Brown), Chris Fiskie (Lance LeGault).

Diana Prince tracks down a stolen Rolls Royce that contains top-secret microfilm hidden in its hood ornament.

The Deadly Sting

Air Date: 10/6/78

Writer: Dick Nelson. **Director:** Alan Crosland.

Guest Cast: Bill Michaels (Ron Ely), Angie (Scott Marlowe), Beamer (Marvin Miller).

Wonder Woman discovers evidence that college football players are subconsciously manipulated to throw important games.

The Fine Art of Crime

Air Date: 10/13/78

Writer: Anne Collins. **Director:** Dick Moder.

Guest Cast: Henry Roberts (Roddy McDowall), Harold Farnus (Ed Begley Jr.), Mr. & Mrs. Ellsworth (Gavin & Patti MacLeod).

Wonder Woman is in danger of being transmuted into a classic work of art as she seeks to break up a ring of clever art thieves.

Disco Devil

Air Date: 10/20/78

Writer: Alan Brennert. **Director:** Les Martinson.

Guest Cast: Infrared (Wolfman Jack), Del Franklin (Paul Sand), Nick Moreno (Michael Delano), Colonel (Russell Johnson).

A "psychic vampire" lures government engineers into his disco in order to rob their minds of national secrets.

Formicida

Air Date: 11/3/78

Writer: Katharyn Michaelian Powers. **Director:** Alan Crosland.

Guest Cast: Dr. Irene Janus/Formicida (Lorene Yarnell), Doug (Robt. Shields), Harcourt (Robt. Alda).

A scientist develops the proportionate strength of an ant and the ability to control thousands of the insects in order to stop the manufacture of a deadly pesticide.

Time Bomb

Air Date: 11/10/78

Writer: Kathleen Barnes & David Wise. **Director:** Seymour Robbie.

Guest Cast: Cassandra Loren (Joan Van Ark), Dan Reynolds (Alan Miller), Adam Clement (Tom Shackleford).

An avaricious scientist from the year 2155 travels to 1978, planning to use her knowledge to become an instant billionaire.

Skateboard Whiz

Air Date: 11/24/78

Writer: Alan Brennert. **Director:** Les Martinson.

Guest Cast: Jaime O'Neill (Cynthia Eilbacher), Donelson (Eric Braeden), Friedman (Art Metrano).

A ruthless mobster uses Diana's teenage god-daughter, a skateboard champ, as his lever for blackmail and extortion.

The Deadly Dolphin

Air Date: 12/1/78

Writer: Jackson Gillis. **Director:** Sigmund Neufeld.

Guest Cast: Dr. Sylvia Stubbs (Penelope Windust), Silas Lockhart (Nicholas Coster), Billy (Britt Leach), Gaffer (Albert Topwell).

A trained dolphin is kidnapped, strapped with explosives and sent on a deadly mission—to sink an oil tanker and spill 500,000 barrels of crude oil.

Stolen Faces

Air Date: 12/15/78

Writer: Richard Carr. **Director:** Les Martinson.

Guest Cast: Roman (Bob Seagren), Edgar Percy (Joseph Maher), John Austin (Kenneth Tigar), Nancy (Diane Lander).

Diana Prince trails a heroic Wonder Woman imposter and discovers that others are being duplicated—including Steve Trevor.

Pot O'Gold

Air Date: 12/22/78

Writer: Michael McGreevey. **Director:** Gordon Hessler.

Guest Cast: Pat O'Hanlon (Dick O'Neill), Thackery (Brian Davies), Maxwell (Arthur Batanides), Bonelli (Steve Allie Collura).

A modern-day leprechaun enlists Wonder Woman's aid in retrieving his stolen gold.

Gault's Brain

Air Date: 12/29/78

Writer: Arthur Weingarten & John Gaynor. **Director:** Gordon Hessler.

Guest Cast: Lara London (Kathy Shiff), Turk (Erik Stern), Dr. Crippin (Peter Mark Richman), Voice of Gault (John Carradine).

The disembodied brain of billionaire Harlow Gault is still alive... and seeking a healthy new body for a second home.

Going, Going, Gone

Air Date: 1/12/79

Writer: Patrick Mathews. **Director:** Alan Crosland.

Guest Cast: Como (Hari Rhodes), Zukov (Bo Broudin), Lucas (Kaz Garas).

Diana Prince must penetrate a group of black-market criminals who deal in atomic hardware.

Spaced Out

Air Date: 1/26/79

Writer: Bill Taylor. **Director:** Ivan Dickson.

Guest Cast: Sylvester (Stephen Anderson), Kimball (Rene Auberjonois), Mr. Munn (George Chung), Robby the Robot (Bob Short).

A stolen laser crystal is mistakenly transported to a science-fiction convention, where various rival factions seek to obtain it.

The Starships Are Coming

Air Date: 2/2/79

Writer: Glen Olson & Rod Baker. **Director:** Alan Crosland.

Guest Cast: Mason Steele (Andrew Duggan), Henry Wilson (Jeffrey Byron), Col Elliott (Tim O'Connor), General (David White).

An elaborate hoax is staged in order to convince the world—and Wonder Woman—that Earth is being invaded by hostile alien forces.

Amazon Hot Wax

Air Date: 2/16/79

Writer: Alan Brennert. **Director:** Ray Austin.

Guest Cast: Kim (Michael Botts), Adelle Kobler (Kate Woodville), Eric Landau (Curtis Credel), Marty (Bob Hoy).

Lynda Carter's vocal talents are put to use as Diana Prince tries to crack an extortion scheme in the record industry.

The Richest Man in the World

Air Date: 2/19/79

Writer: Jackson Gillis. **Director:** Don MacDougall.

Guest Cast: Lucy DeWitt (Marlyn Mason), Marshall Henshaw (Jeremy Slate), Barney (Barry Miller), Laurence Dunfield (Roger Perry).

A reclusive millionaire holds the key to a super-secret missile-guidance system scrambling device—but he's disappeared and not even Wonder Woman can locate him.

A Date with Doomsday

Air Date: 3/10/79

Writer: Dennis Landa & Roland Starke. **Director:** Curtis Harrington.

Guest Cast: Mrs. Thrip (Hermione Baddley), Ward Selkirk (Donnelly Rhodes), Dede (Carol Vogel).

A vial filled with an incredibly dangerous virus is stolen from a government laboratory and traced to a computer-dating service.

The Girl with the Gift for Disaster

Air Date: 3/17/79

Writer: Alan Brennert. **Director:** Alan Crosland.

Guest Cast: William Mayfield (Raymond St. Jacques), Mark Reuben (James Sloyan), Bonnie Murphy (Jane Actman), Neil (Dick Butkus).

A young woman with a gift for attracting disaster is used as an unwitting accomplice in the theft of priceless historical documents.

The Boy Who Knew Her Secret (Pts. 1 & 2)

Air Date: 5/28/79 & 5/29/79

Writer: Anne Collins. **Director:** Les Martinson.

Guest Cast: Dr. Eli Jaffe (Burt Remsen), Cameron Michaels (Michael Shannon), Skip Keller (Clark Brandon), Mr. Keller (John Milford), Peter Pearson (Tegan West).

Metallic pyramids that are actually living entities that imprison the minds of those who touch them fall to Earth. In the conclusion, the "possessed" humans search for an outer-space criminal who can transform himself into any desired shape—including Wonder Woman. ★

Very special thanks to Mary Kanno of Warner Brothers-TV publicity department for her gracious help.

Right: A farewell pin-up of Lynda Carter.



PHOTO COURTESY CBS

The Incredible Lou Ferrigno:

The Hulk Speaks

By SAMUEL J. MARONIE

In character he's mean, green and smashes a lot of furniture. In person the man is quiet, friendly and could almost be termed shy.

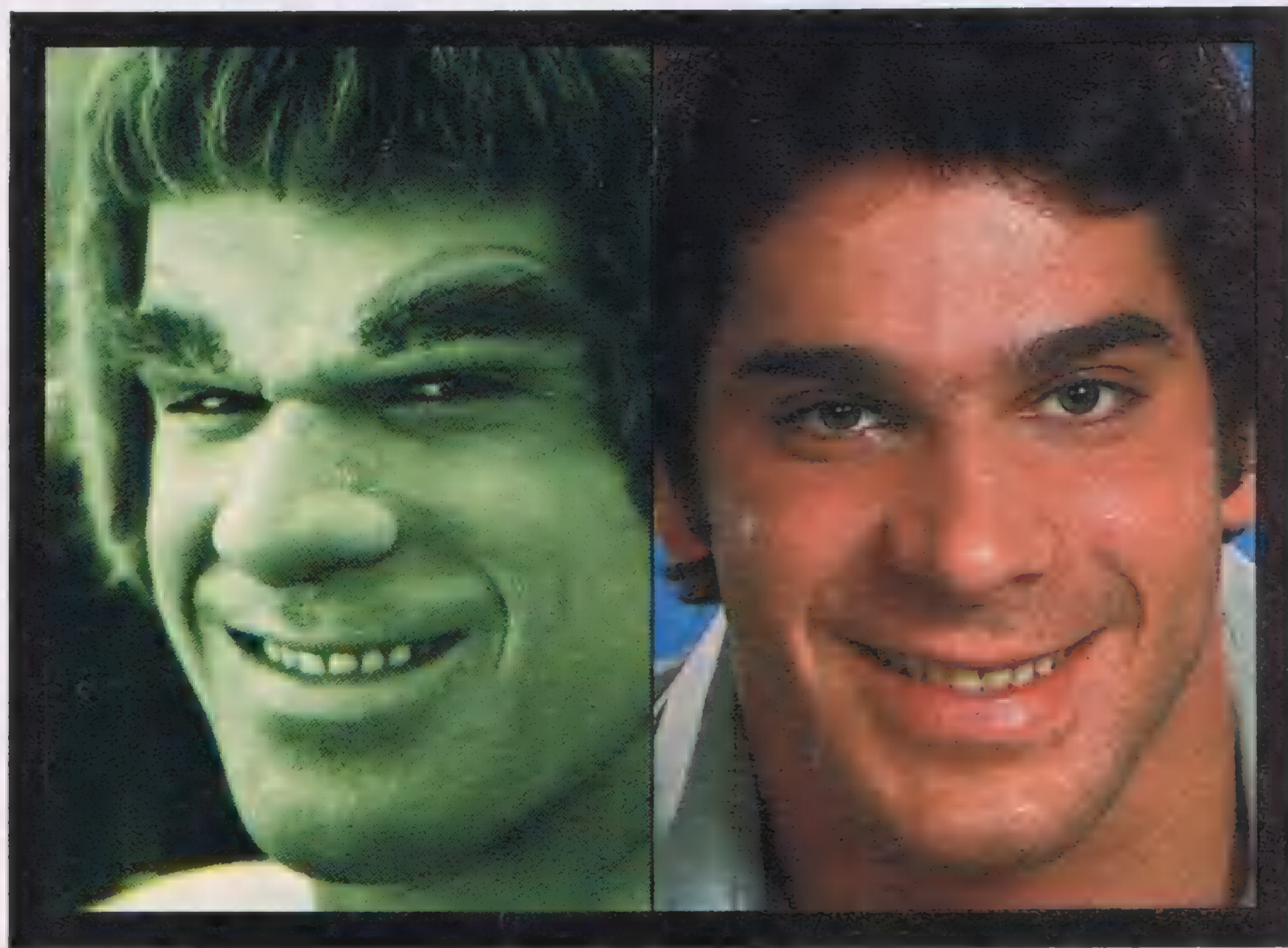
Actually, he's The Incredible Hulk—or, more exactly, Lou Ferrigno, a 6' 5", 270-lb. weight lifter, who, for the third season, is portraying the video monster for CBS-TV.

With a 59" chest, 19" neck and 22½" biceps, the twice-honored Mr. Universe is physically ideal for his role. Yet there's also plenty of brain behind that brawn, and Ferrigno holds very definite opinions regarding The Hulk's TV popularity.

"Everyone has his own 'little Hulk' inside him," the novice actor explains. "By watching the show they [the audience] have a way of releasing their own pent-up frustrations. It's one way to deal with the daily aggravations that can build up and really get to bug you."

As a teenager in his native Brooklyn, Ferrigno avidly followed the comic book Hulk's fantastic exploits. But for TV the producers chucked all science-fiction elements in favor of stories concerned with realistic human drama. Ferrigno believes this policy is what makes the show such a success.

"The quality of our scripts is the reason *The Hulk* has kept going for so long. When the show came in as a winter replacement there was a big rush with the scripts and it took a while to find out where we wanted to go. And I have to admit that there were even a few stories last year that seemed to drag a bit, but we have the best writers now and next



[this] season will absolutely be the best ever.

"It's going to be especially tough on me," he adds wearily. "There's going to be some days when I'll have to be in all that makeup for 15 hours at a stretch. But it's worth it."

No FX Needed

Standing next to Ferrigno is somewhat of an awesome experience in itself. While Hollywood fakery helps some aspects of the show, the enormous size and physique are all Ferrigno. No special effects needed here.

And if *The Hulk's* admirers wonder if the show's running dry of fresh plots, what the 26-year-old actor promises for this year should satisfy the most skeptical. In the third season viewers will be treated to an episode in which The Hulk becomes a blinded beast, rambling sightless through the countryside. . . a segment that finds his human self held prisoner in a government institution.

There's even an adventure wherein the monster finds himself loose in a department store, playfully riding up and down the escalators and playing in the toy department.

"I know it's comedy," Ferrigno hastens to explain, "but it's nothing downplaying The Hulk at all, or turning him into a comedy character."

Despite the high level of enthusiasm Ferrigno displays for his series, the young body builder does admit he might like to change a few things.

"Frankly, I think they should show more of The Hulk. After a while people are going to get tired of getting

turned on just by the story. The shows should revolve more around The Hulk—who he is, what he feels—and the different emotions he has.

"They could have him get involved with a woman or maybe make friends with a child—now these ideas are basically my own opinions—but they can do what they want with the scripts. I sure can't argue with the success of the series so far."

In terms of physical appearance, Ferrigno suggests that The Hulk should have a more "cave-man" or Neanderthal look. He recommends more sloping brows in the facial features and a shorter loincloth so viewers, as he put it, ". . . can see the whole body."

And he should be able to talk—only a few words—but some way of communicating. Or at least dub in more realistic growls than they use now; they're too animalistic and sound phony." Despite his tremendous real-life



strength, Ferrigno may later find himself powerless against the dreaded foe of all comic book characters who are brought to life: typecasting. But the performer takes a philosophical view of this possibility.

"Basically, I'm in the gym business [he owns a body-building center with his family in New York] and I'm not going to let my future depend entirely on *The Hulk*. I might get 10 different roles after the series ends or I could get zero; it's a fluctuating thing. But I'll have to worry about those big question marks when I come to them. Though right now I'd like to see *The Hulk* go for five or six years."

And what would he be looking for in possible post-Hulk roles?

"I think I'd be good as a coach . . . naturally, as any kind of athlete . . . maybe a part in a James Bond-type of film, like that "Jaws" character . . . or even a comedy."

When it's suggested that Ferrigno shares the spotlight with another muscle-bound anti-hero, Darth (Dave Prowse) Vader, he's not particularly impressed.

"Anybody could play Darth Vader," he explains. "Vader is basically just a big guy behind a costume. The character shows no emotion, no nothing! If you really showed the emotional side of The Hulk he could be even hotter than *Star Wars*. *Battlestar Galactica* didn't show any feelings and that's the big reason why I think it was canceled."

Interestingly, Ferrigno made his acting debut in a documentary, *Pumping Iron*, with another muscleman destined for fantasy film stardom—Arnold Schwarzenegger—if plans for his *Conan* opus ever pan out.

Sex Symbol

When *The Hulk* was originally developed as a practical teleseries, it was more or less understood that Bill Bixby would provide the main audience draw. Not so. If the creature was expected to repulse, the results have been just the opposite—especially with female viewers; they find the goliath something of a sex symbol. The happily married Ferrigno admits he gets a lot of interesting letters from women and could only turn a mild shade of red—not green.

While self-effacing and modest, the actor does enjoy his new-found popularity. He receives numerous invitations to SF cons and other public appearances (sans his green makeup) but is forced to turn many of them down due to studio commitments.

And these demands are indeed great. Reporting to Universal as early as 5 a.m., Lou undergoes the three-hour-plus makeup routine in order to meet an early-morning set call. Sometime during the day he must train at least two hours to maintain his top physical condition.

Ferrigno bears the hardships gladly. He remains totally devoted to the success and quality of *The Hulk*. Last year he made an important career sacrifice by turning down a role, in Sylvester Stallone's *Paradise Alley*, in order to devote his full time to *The Hulk*.

The brawny athlete points to past *Hulk* highlights in support of his decision to stay with the series.

"The second pilot movie we made ('A



PHOTOS © 1979 CBS-TV

Death in the Family') is my favorite of them all," he remarks, "mainly because I got the chance to wrestle a bear, and the story was set in a swamp. I think things like that add a lot of dramatic atmosphere and help show The Hulk's action and power. And I also enjoyed 'Ricky'—the one about the retarded boy—very much; it was sensitive."

While the fictional Hulk fears no man or beast, the real-life Lou Ferrigno is a man of particular personal bravery. At the age of three Ferrigno suffered a disease that left his hearing 65 percent impaired. As a result of this malady he developed a slight speech impediment that leaves his words somewhat slurred. Ferrigno claims this disability led him to build a tremendous physique to counter the cruel teasing that followed. He sometimes uses a hearing aid and reads lips expertly, living a perfectly normal life in every way. But occasionally, when the cameras roll and The Hulk is called on to destroy an entire set, his

director may find it hard getting Ferrigno to catch the "cut" signal. So the green-skinned performer keeps on tearing up the set until there's little left in one piece.

Ferrigno also admits that he enjoys the fact that *The Hulk* is shot both at Universal Studios (home of the original Frankenstein, Wolfman, etc.) and also at various real locations across the country. He confesses that he enjoys the thrill of working at the exciting, star-filled movie lot as well as traveling. He almost seems to take pride in telling about the enormous traffic jam he created by running green-skinned through Times Square.

"We're the Best . . ."

Since the recent TV invasion of comics characters has met with varying degrees of quality and success, what does Ferrigno think of them?

"Frankly, I don't care too much for them. The network really missed the boat with



Above: Bill Bixby about to "Hulk out."
Below: Lou displays his muscles on Dinah!



Left and above: Lou in his *Incredible Hulk* gear.



ART: © 1979 MARVEL COMICS GROUP

Above: Rare Jack Kirby art. The only time The Hulk and Dr. Banner ever appeared together on the comic's cover.

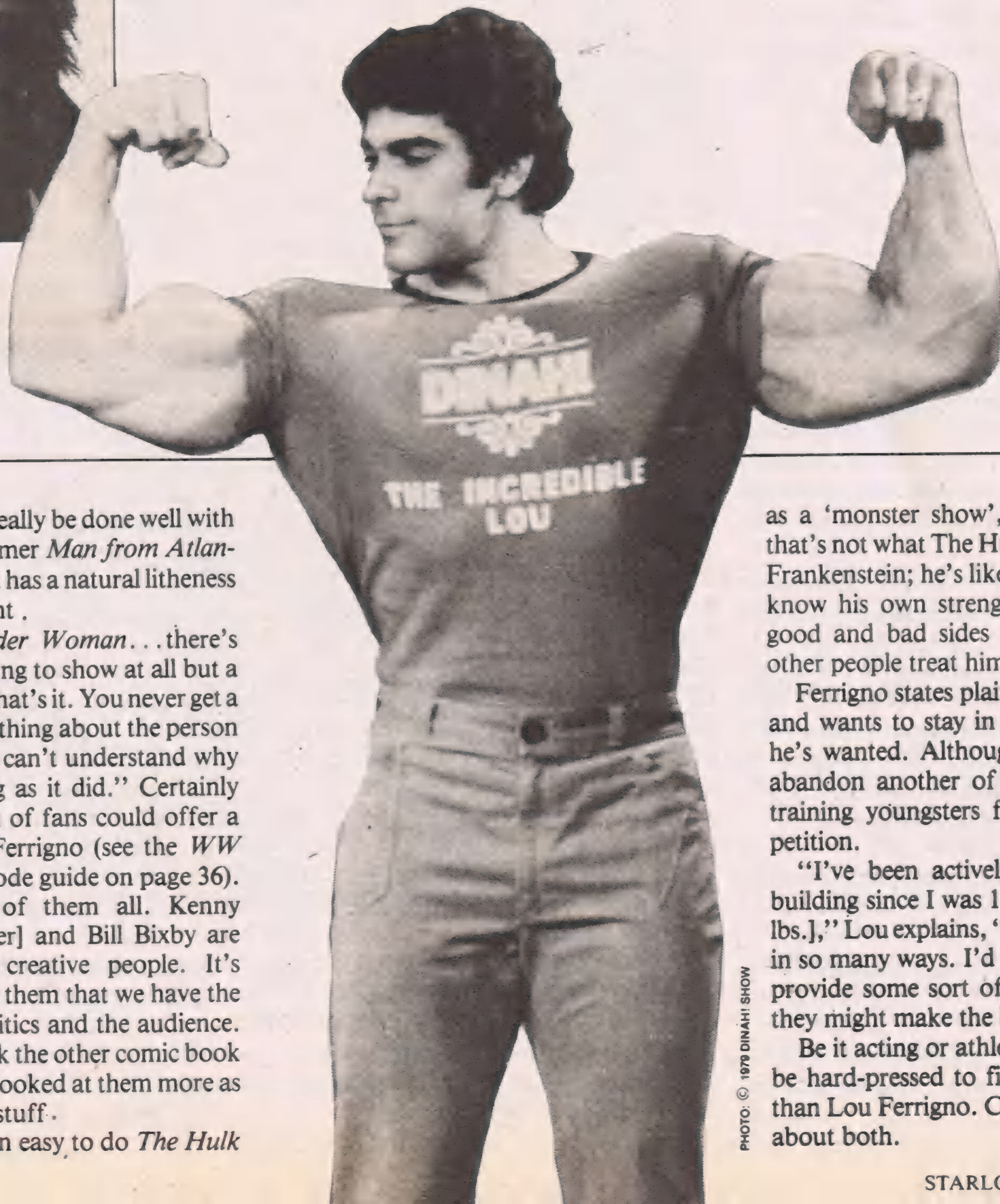


PHOTO: © 1979 DINAH! SHOW

Spider-Man. It could really be done well with Patrick Duffy (the former *Man from Atlantis*) as Spider-Man; Pat has a natural litheness and sense of movement.

"And as for *Wonder Woman*... there's nothing there... nothing to show at all but a 'beautiful body,' and that's it. You never get a chance to find out anything about the person at all. What a bore! I can't understand why that show ran as long as it did." Certainly Lynda Carter's legion of fans could offer a few explanations to Ferrigno (see the *WW* postmortem and episode guide on page 36).

"We're the best of them all. Kenny Johnson [the producer] and Bill Bixby are both very talented, creative people. It's because of people like them that we have the respect of both the critics and the audience. No one really ever took the other comic book shows seriously; they looked at them more as Batman-type 'camp' stuff.

"It would have been easy to do *The Hulk*

as a 'monster show,'" he continues, "but that's not what *The Hulk* is about. He's not a Frankenstein; he's like a big kid who doesn't know his own strength. The Hulk has his good and bad sides that react to the way other people treat him."

Ferrigno states plainly that he loves acting and wants to stay in Hollywood as long as he's wanted. Although he doesn't want to abandon another of his great ambitions—training youngsters for weight-lifting competition.

"I've been actively involved with body building since I was 16 [he then weighed 165 lbs.]," Lou explains, "and it has benefited me in so many ways. I'd like to train others and provide some sort of coaching guidance so they might make the best of themselves."

Be it acting or athletics, one would indeed be hard-pressed to find a better inspiration than Lou Ferrigno. Certainly he cares deeply about both. ★

VENUS: Veil by Veil

By JONATHAN EBERHART

It was almost a cliché: The planet Venus was "Earth's twin." Even without invocations of steaming jungles, barbarian princesses, and exotic fauna, the notion persisted—and with some reason. Venus is, after all, the most Earthlike body in the solar system in size, mass and distance from the Sun, and indications that it has an atmosphere were reported as long ago as 1761. But the cliché also managed somehow to avoid contending with other data that ought to have seemed more troublesome. Studies in 1920 failed to find any signs of water vapor in the atmosphere. Various clues over the years pointed to a probable high surface temperature, and radio emissions detected in 1956 pushed it up into the hundreds of degrees. Yet it took the first successful U.S. interplanetary space probe—Mariner 2—in 1962 to finally shake the "Earth's twin" idea in the public consciousness. Passing less than 35,000 kilometers from the planet in December of that year, it sent back data that jacked the temperature up still further (to 426°C—nearly 800°F.) and showed the atmosphere's surface pressure to be at least 75 times that of Earth—equivalent to the pressure nearly half a mile below the surface of a terrestrial ocean.

The cliché had become a question: How could a planet with so many reasons to resemble Earth have failed so completely to do so? Or, more specifically, was Venus once a potentially Earth-like body that took a different turn somewhere in its evolution, or a totally different kind of object from its birth? That biggest of questions (given the drama in the idea that there might, but for whatever reasons, have actually been a nearby world with conditions even approximating Earth's) awaits an answer. It has only been 17 years, after all, since Mariner 2. But in those 17 years, more than two dozen spacecraft-flybys, orbiters, atmosphere probes and landers—have been to Venus, Earth-based observations have become increasingly sophisticated, and the differences between the two supposed twins look greater with every glance.

Most of the attention has been directed at the atmosphere. One obvious reason is that its hazes, clouds and sheer thickness hide everything else. Even with all those spacecraft, only two photos of the surface have ever been taken—by the Soviet Venera 9 and 10 landers in October of 1975—because the same atmosphere that conceals the planet from Earth-based or Venus-orbiting eyes also crushes or cooks the devices sent down for a direct look. The record survival time on the surface is barely two hours, set last December 21 by Venera 11.

But why is the place so hot? Venus is about 28 percent closer to the Sun, on the average, than is Earth, but that only accounts for about 48°C (86°F) of its greater heat. In fact, Venus—the solid planet—actually absorbs less solar energy than does Earth, since 98

percent of it is reflected away, by the atmosphere. It is thus almost ironic that it is still the atmosphere that is to blame for the Hadean temperatures. The most popular explanation for some years has been the so-called "greenhouse effect," in which the Sun-heated surface re-emits its energy at wavelengths too long to get back out through the atmospheric blanket. But the planet is so much hotter than could be explained by an ordinary greenhouse effect that the Venus version must be particularly efficient, sealing off almost every wavelength "window" to space. The atmosphere's approximately 96 percent of carbon dioxide helps a lot, but perhaps not enough. A vital 0.1 percent may be due to water vapor (the latest U.S. mission—Pioneer Venus in December—detected a tiny amount), says James Pollack of the NASA Ames Research Center in California, with a surprising—and important—0.02 percent from sulfur dioxide. "If it weren't for the SO₂," Pollack has said, "I would start to become pessimistic." With it, however, together with an additional boost from heat-absorbing particles in the atmosphere, "the greenhouse effect does seem viable." (The Pioneer Venus data, incidentally, makes the planet look hotter still, suggesting temperatures as high as 460°C -860°F.)

Those heat-absorbing particles, by the way, while they may be only one of many locks on the greenhouse windows, may play the key role in one of the oddest features of the Venus atmosphere. It's not so much a visual spectacular (though Venus has those, too—read on), but it is a true example of Venus exotica, setting the planet apart from all the other "terrestrial" planets. And it's planet-wide:

On earth, most of the Sun's incoming energy is absorbed by the land and water at the surface, and the heat of the re-radiated energy is largely what drives the atmosphere's poleward circulation, traveling north and south from the equatorial regions that initially received most of the sunshine. The atmosphere thus consists, in a sense, of a stack of circulating cells, with the upper ones driven by the surface's effect on the bottom cell. On Venus, says Alvin Seiff of NASA Ames, there appears to be a similar stack, but instead of being run from beneath, recent calculations suggest that it is driven from the *middle* of the stack, perhaps 50 to 65 km up, where particles and droplets of various kinds such as sulfur absorb and re-emit enough energy to provide a "heat engine" aloft.

For all the new discoveries of recent years, however, perhaps the dominant image in thoughts of the planet is its clouds, which have evoked such nicknames as "The Veiled Lady" to describe the ever-hidden world. Even through a telescope, a view by visible

light suggests a featureless fluffball, with virtually none of the streaks, whorls and other patterns that mark the broken cloud cover of Earth. For Venus, a different kind of eye is called for—one that sees by ultraviolet light.

The Mariner 10 spacecraft, which passed by Venus in 1974 on its way to Mercury, carried just such an eye: a camera equipped with an ultraviolet filter. Materials in the atmosphere that absorb UV light stand out as dark regions, creating a contrast that has revealed global circulation patterns that are anything but featureless. But Mariner 10 was only a flyby, snapping a few pictures on the run. The Pioneer Venus orbiter circles the planet, expected (unless something has gone wrong since this writing) to operate through two full rotations of Venus on its axis—two Venus days, which, on the slowly rotating world, will together cover a span 486 Earth-days long.

The atmosphere, however, is not so leisurely.

One of the most prominent features of any visible from orbit is one that resembles a huge letter "Y" lying on its side, with its stem wrapping around the equator. Even from Mariner 10's quickie viewpoint, it was clear that the arms of the "Y," which extend out from the equator to perhaps 50° north and south latitude, were whipping around the planet in about four Earth days, in sharp contrast to the solid surface beneath. The longer look by the Pioneer Venus orbiter, however, has shown the "Y" to be considerably more quixotic than that. Sometimes it moves still more rapidly, taking only three Earth days for a complete circuit; at other times it slows down to a five-day pace. Sometimes the stem of the "Y" wraps three-quarters of the way around the equator; at others, it disappears completely, leaving nearly the whole planet girdled by nested arcs of light and dark (by UV) clouds, aligned with the throat of the "Y," like a titanic series of curved chevrons.

At the high latitudes, the clouds wind into tightening spirals that center on the poles like giant maypoles. The orbiter's first few months of observation also revealed the north pole to be surrounded by a "collar" of high, cool atmosphere at whose center are a pair of hot regions that turn out to be the hottest parts of the atmosphere visible from orbit—hotter even than the "sub-solar point," where the Sun's heat falls straight down onto the cloud tops. Although the planet's dominant winds blow from east to west, it has been suggested that the poleward heat transport (that stack of circulation cells driven from the middle) pours enough rapidly descending atmosphere into the collar to clear away the clouds and reveal the lower-altitude hotspots for the orbiter's infrared sensor.

Compared with the strange features visible from orbit, the vertical structure of the clouds seems surprisingly regular. Data from the four Pioneer Venus atmosphere probes (plus

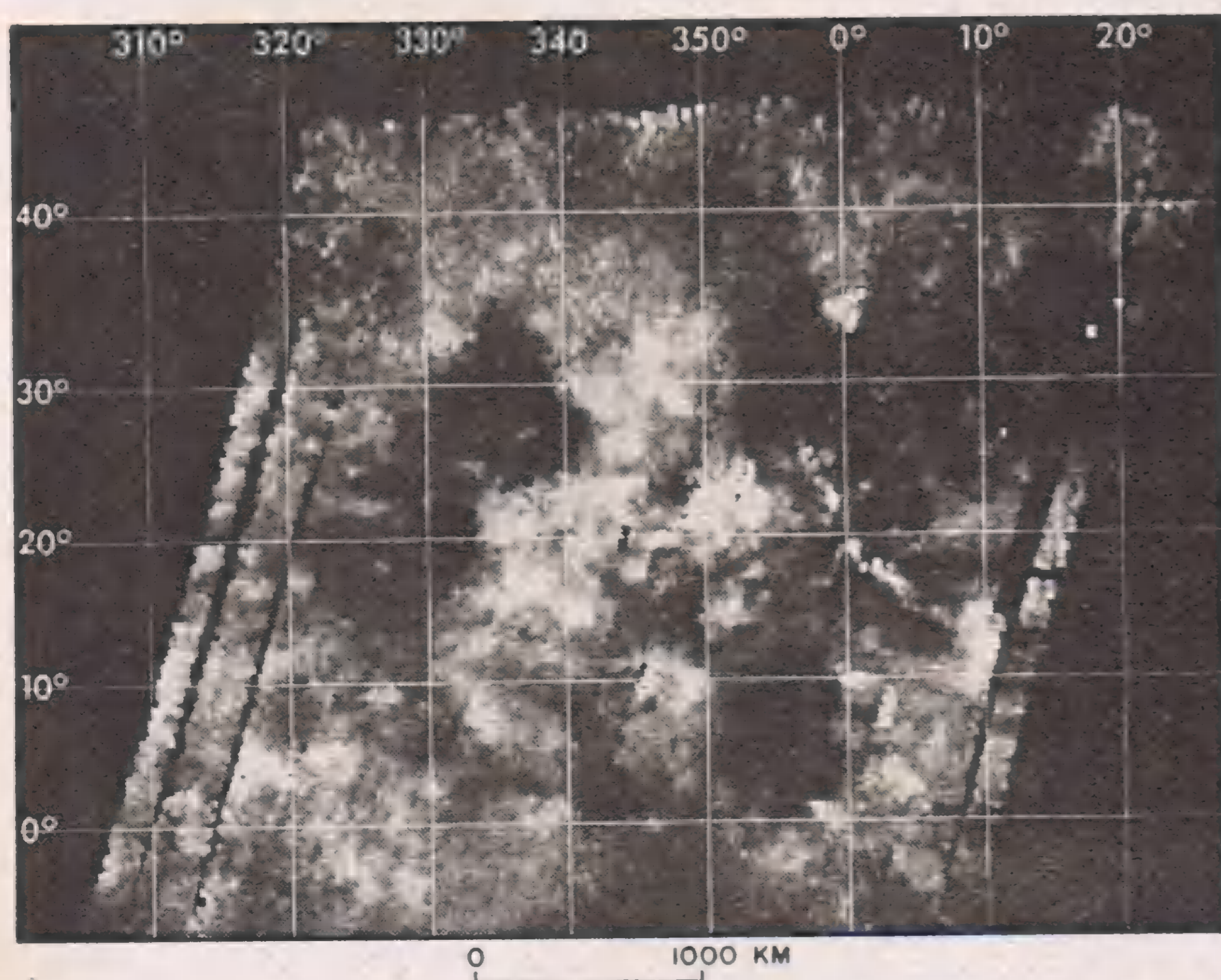
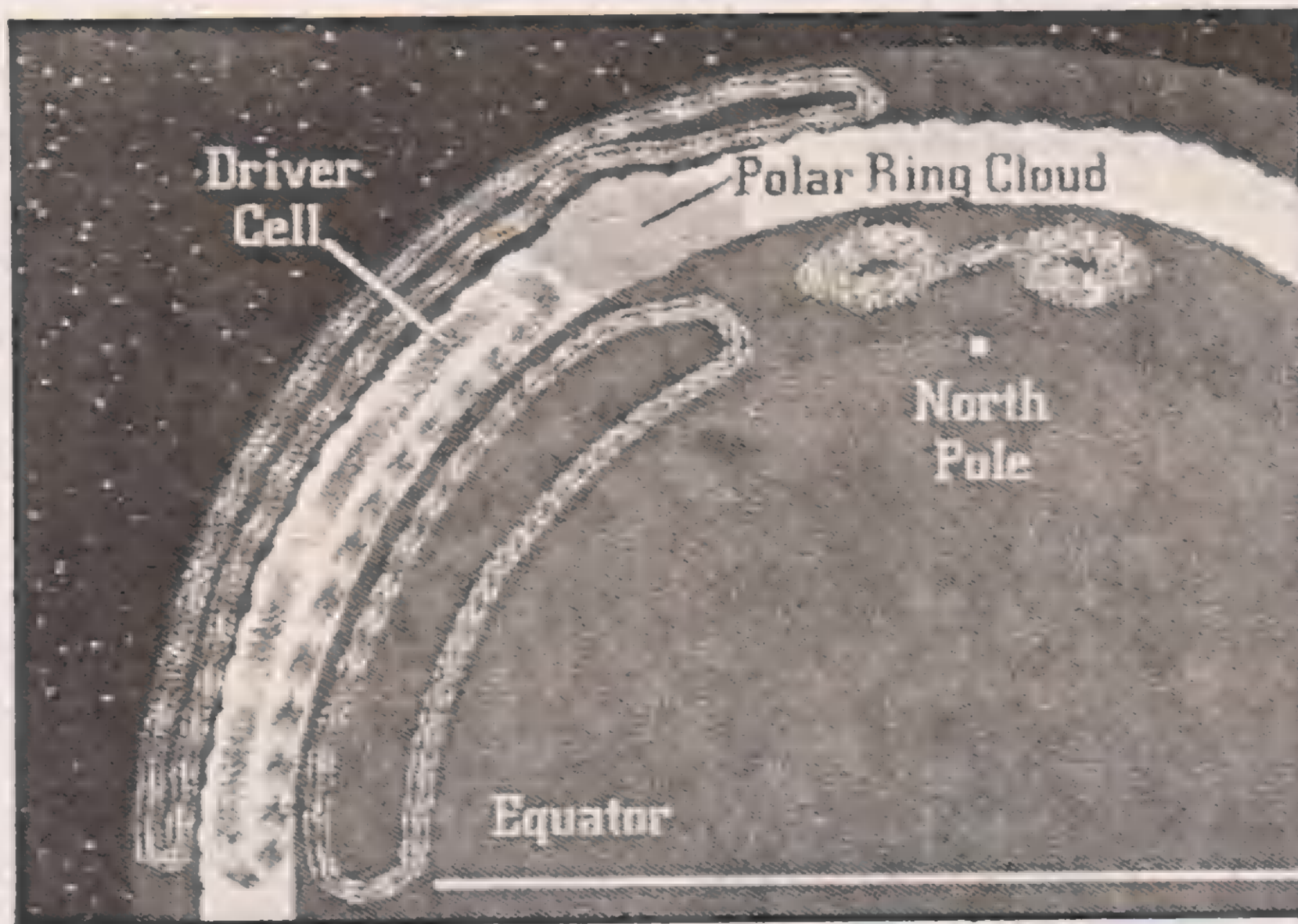
Jonathan Eberhart is Space Sciences Editor for Science News magazine.



PHOTOS NASA

Artist's conception of possible super-canyon on Venus, 1,400 km long, up to 280 km wide and 4.6 km deep. The fissure also shows signs of a lateral offset that may represent past tectonic activity.

Tentative model of Venus' atmospheric circulation, in which a stack of circulating cells transports heat to the pole, driven from the middle-level cell, where cloud particles trap the Sun's heat. On Earth, the stack would be driven from the bottom, since the Sun would heat the ocean, which would then re-radiate the energy to the bottom of the stack.



Radar image from the Pioneer Venus orbiter reveals several circular features 400 to 800 km in diameter. Altimetry data suggests that they are depressions, and signs of central peaks indicate that they may be impact features, although their depths (500 to 700 meters) are believed shallow for impact craters of this size.

the instrumented "bus" that carried them from Earth) indicate that there are basically five layers: a high, thin haze extending from a height of 90 km down to about 70; a broken cloud layer from about 68 to 58 km; a continuous, planet-wide cloud deck from 58 to

52 km ("the only layer that really looks like a cloud," says one researcher); another broken layer from 52 to 48 km; and a bottom layer of haze from there down to about 31 or 32 km. Making the curiously ordered arrangement stranger still is the fact that the various

aerosols, droplets, solid particles and what-not comprising the clouds and hazes seem to be grouped into a few discrete size ranges, rather than running the gamut from biggest to smallest. But weirdest of all for a planet so heavily enveloped in such stuff is that below that bottom haze layer, the atmosphere, although thick (the surface pressure turns out to be about 90 atmospheres), is virtually clear as a bell. No drops, no dust—nothing. The startled scientist in charge of measuring the cloud droplets has called the bottom part of the atmosphere "immaculate."

But what's it all made of? The UV absorber producing the dark markings seems to include sulfur dioxide, though there's reason to believe that other molecules may also be involved. The clouds and hazes include various forms of sulfur, among them sulfuric acid in concentrations as high as 86 percent. This means that spacecraft hoping to survive on the surface of Venus must contend not only with the heat and pressure they'll find there, but also with corrosion on the way down.

There are more reasons for knowing the atmosphere's composition, however, than simply being able to better describe the present state of the planet. For the tiny amounts of other substances mixed with the dominant CO₂ are clues to the past, "outgassed" over time from the interior of Venus and remaining as evidence of the material from which the planet formed. In the lower atmosphere, for instance, the Pioneer Venus probes detected about 60 parts per million of oxygen—surprisingly high compared to the amount found at higher altitudes, but not enough, says University of Michigan's Thomas Donahue, to account for a vanished "ocean" of water. If there once was a lot of water, he says, perhaps some of the oxygen (freed when heat broke down the water molecules) survives in an oxidized crust, although it would have required a great deal of geologic activity in the planet's crust to expose enough material to hold the necessary amount.

And so, at last, the questions get down to ground level. Just how active a history has Venus had?

Again, the answer to that big a question is still in the future. But there are some tantalizing hints.

Only two photos of the surface of Venus have ever been taken. They were made by the Soviet Venera 9 and 10 landing craft in October of 1975. Other Soviet attempts have failed, and the U.S. has yet even to try. The Venera 9 photo, however, showed a cluster of rocks with two distinguishing features: sharp shadows (belying earlier expectations that the dense atmosphere would either diffuse any shadows out of existence or simply make it too dark to see) and sharp edges. It was the latter finding that may hold the real import. According to Venera scientific director Mikhail Marov, "We can class the stones as young rocks, since we can clearly see sharp angles and flat sides." And that, said Aleksandr Badilevsky of the Soviet Institute of Geochemistry, "testifies to recent cat-

(continued on page 61)



PHOTO © 1979 UNIVERSAL

Buck, his robot companion Twiki and Dr. Theopolis (on Twiki's chest) stop at the ruins of Chicago.

(continued from page 21)

time. We're building up other villains, too, who have grandiose plans. Gruesome villains: men with prosthetic heads, ladies with copper hands, mutants behind masks whom we feel sorry for."

There are several "standing" sets being built for the series. The one that Lansbury is most enthusiastic about is Buck's apartment. "It's used like *Mannix's* office in the old series. You'll see it typically at the beginnings and ends of shows. We're going to use it as much as our scripts will let us because it has gimmicks in it. There's a leisure center, a sleep center, an audio-visual center. Buck cooks his fresh vegetables in a wok—which appalls the people there who aren't used to eating food that has not been synthesized. Everything in the apartment will reflect Buck's attitude of holding onto the best of the 20th century while making the 25th his own."

In the movie, it seemed clear that Buck and Wilma were on the verge of an affair. What will their relationship be in the series?

"They're not on the verge of an affair. She's not as glacial as she was in the movie, but still she can't abide some of Buck's attitudes. They're partners—a bit like Barbara Bain and Martin Landau in *Mission: Impossible*. There was always that subsurface suggestion that something was going on when we weren't looking. There will be other romantic interests for both Buck and Wilma."

What about story ideas. Will the Universal crew go back to the original novel, or the comic strip or the Buster Crabbe movie serial?

No, the writers will proceed with the story and character material that's been handed down to them. "Perhaps I shouldn't say this, but stories are not that difficult to come by,

once you have your series worked out.

"We've asked our writers to imagine anything at all; *then* we figure out how to produce it. Even with Universal's budget and facilities—we'll spend roughly the equivalent of *Galactica's* series budget—not everything imaginable is filmable. For instance, I got a script in yesterday. The story's going to be very good—a sort of over-the-hill gang that gets drafted into a particular problem because they're the only ones who know how to do it. But this writer wrote World War III! We just can't produce it. So you arrange for one shot, one dogfight, one Sherman tank, to do what several were asked to do. But you don't tell the show's writers that, because that hobbles them."

Bruce Lansbury concludes by offering the promise that "if the show goes, if it runs, it will be interesting for the real fans to keep track of. We want the show rich with textures—not a monochromatic future with monochromatic people. We want a real future—with a sort of Frazetta sword-and-sorcery look."

We leave his office at Universal carrying a stack of episode script treatments. What follows are sketches of the first several shows. Details may change; names may change; and the sequence is not to be counted upon.

Plot Synopses

The show premieres on September 20 with a showing of the theatrical movie. On the 27th, a *new* two-hour movie will be aired. On October 4, there will probably be a preemption for the World Series. And the following week, on October 11, the regular show begins with a two-parter. None of these stories has a title yet.

● *Two-hour "movie for television" by Aubrey Solomon and Steve Greenberg.* Buck

and Wilma are returning from an intelligence mission when they help a lone Earth fighter under attack by marauders. The lone pilot, Duke, an old acquaintance of Wilma's, is the son of the director of a food-producing planet; and he has a serious illness, undiagnosed, that attacks motor reflexes. He has brought the illness with him, apparently, and it spreads to thousands of civilians and space pilots—leaving Earth defenseless. Buck and Wilma escort Duke back to his home planet to discover why the manufactured food is poisoned (the source of the illness), by whom and why. They discover a slave-labor economy, free a slave girl and locate the arch-villain out to conquer Earth from his mountain stronghold.

● *Two-part story by Alan Brennert. Part I.* Dr. Huer cerebro-analyzes an assassin called Argus and transfers bits of his memory to Buck—who must impersonate the assassin at a meeting of a sort of murder incorporated in the city of Barony, on a planet in the Aldebaran system. Huer and Twikki provide him with an 007-type kit of secret devices. Barony is a Barbary Coast, with only one capable policeman—a rookie named Thorley—who notes the influx of assassins, including Buck. Buck is arrested; he and a petty crook who idolizes "Argus" escape. Wilma, meanwhile, is posing as a waitress at a disco, having trouble acting sexy, but able to attract the bulky Quince, an assassin from a heavy gravity planet who has powers of ESP. At the meeting of assassins, Buck is chosen to kill the planet's one honest cop, Thorley; and the assassins learn that their assignment is to kill the police commissioner at Rigel—even though it means destroying the whole capital city of that planet to do it. Using one of Huer's gadgets, Buck makes it appear that he has killed Thorley; Buck and Wilma get Thorley aboard Wilma's ship—just as Buck is recognized and attacked by an old friend of the *real* Argus. Wilma, believing Buck is dead, streaming tears, takes off for Earth with Thorley.

● *Part II.* Buck is captured by Varek—a mutant, deformed, masked human with the power of molecular transformation—who grabs Buck *through* a wall; and Buck is tortured by Kellog, Varek's master. Under hypnosis, Buck reverts to yet another character, according to preprogramming instilled earlier by Dr. Huer. Buck says his name is Wist, that he killed Argus and took his place to become part of the elite group of assassins. On Earth, from bits of testimony, Huer, Theo and Twikki deduce what the assassins are up to and warn the intended victim—and his city. Buck is accepted as an assassin, but a spy on Earth gets word to the assassins that there is a traitor in their midst. Meanwhile, the assassins have arrived on Rigel and have set a chain reaction going at the power plant that will accomplish their evil purposes. . . .

● *By Anne Collins (story editor for the series).* The beautiful young daughter (or ward) of a space pirate, who also happens to be his accountant, is abducted. The pirate blackmails Dr. Huer into rescuing her. Buck and Wilma track her to an orbiting Las Vegas, where there is a convention of

Medievalists who consider themselves experts in the history of Buck's time—with ludicrous results. Gathering clues from a bully, a Medievalist who fancies himself a detective, and a Buck-smitten hooker, Buck and Wilma move the action into space for a climactic dog fight.

● *By Arthur Weingarten.* The life-support systems aboard Earth space station Trylon are so sophisticated that a single microcomputer chip controls them—and if Buck doesn't get a new chip there before the ailing one fails, thousands will die. A hugely evil fat man, Meridian, wants that chip, to hold for an enormous ransom. He thinks he has it at one point, but it turns out his men have stolen a teddy-bear intended for Dr. Huer's niece instead. Sandor is hired to kill Buck and get the chip. Gillian, a beautiful torch singer, a "lady in distress," manages to get the chip; and Buck is roused from a drug-induced sleep, in Gillian's bed, by a very testy Wilma. In the climax, it takes Buck's knowledge of a unique piece of 20th-century trivia to blast himself, and Gillian, out of a deadly predicament.

● *By Ken Pettus.* Gentle old Dr. Junius is curator of the archives of 20th-century history at the museum, and, for obvious reasons, a friend of Buck's. Junius calls Buck excitedly and says he has made an important discovery; when Buck reaches him, Junius is in a coma and some apparently unimportant documents, inventory sheets, have been stolen. The scene shifts to a new city, City-on-the-Sea, where New Orleans once stood. There a manhunt is in progress for Florian Skaife, a ruthless space pirate. Armina, Junius' secretary, tricks Buck into taking her to City-on-the-Sea—and into the hands of Skaife, who pays his henchmen in gold.

Wilma—also in the city—is disguised as the notorious countess Ikonka, in which persona she runs into Buck. Dr. Huer, meanwhile, has found a note from Dr. Junius. He reads it over the "vidfon" to Buck and Wilma: "Something about Ft. K. What does that mean?" Buck is pretty sure he knows, and leads the Earth defence team to a flattened, uninhabited plain in Kentucky—and a showdown battle from the air.

● *By David Bennett Carren.* Intergalactic weapons dealers Corliss and Roxanne—he with only half a face, she with lethal copper hands—have stolen a grab-bag of 20th-century weapons from an Earth depository—including a dozen cannisters of nerve gas and a vintage 1980s tank. Buck and Wilma are in pursuit, but are defeated when the unholy pair enter a ring of asteroids around the planet Necrosis. The pair hope to sell the gas to the Cenobites—inhabitants of a distant star system who want to wipe Earth clean of life and colonize it. Only one man on Earth can maneuver a spaceship well enough to get through those asteroids—Noah, a retired space pilot who lives in an old-folks home. Noah agrees to help—if he can have his old buddies along with him. While Corliss and Roxanne prepare the gas missiles that will wipe out Earth's population, Noah and his over-the-hill gang are modifying old space sleds to carry incendiary bombs: only fire can wipe out the nerve gas. Buck and Wilma are forced down on the surface of Necrosis; their only ploy is to pretend to be Cenobites—but they are found out. The old folks to the rescue!

● *By Dennis Landa.* Clearing the spaceways to insure the uneventful arrival of a relief ship, Buck and Wilma scan the surface and

near-space around Voros. Buck, alone in his Thunderfighter, suddenly locates a weapons base on the "dark" side of Voros' moon and is blasted out of his cockpit, left to drift weightless in space. Wilma assumes Buck is dead. Buck is rescued by Trea, pretty pilot of a salvage scow, who takes him to Voros to warn the Consul there of the secret weapons base. But the Consul is the bad guy—and orders Buck's execution. And it is pretty Trea, a spy for the Consul, who must do the executing. Wilma, through an odd alliance with Trea, rescues Buck—and the race-in-space is one to neutralize the weapons base before it reaches the orbital point from which it can destroy the relief ship arriving with medical aid, food and supplies.

* * *

Well, here we go again—as TV watchers say every September. Like many of its predecessors, *Buck Rogers* promises great fun, visual excitement and terrific stories and characters. Most other TV science-fiction shows, though, have fallen short of their promises.

Buck might make it. For once, here is a show with a star—Gil Gerard. The producer—although he had trouble with *Fantastic Journey*—gave us one of TV's most original and entertaining thrillers: *Mission: Impossible*. And the stories—although they show influences from every imaginable book, movie and TV source—do indicate originality, suspense, built-in humor and wonderful opportunities for special effects. From the storylines, in fact, the new two-hour TV movie by Solomon and Greenberg, and the two-parter by Brennert, look much better than the theatrical motion picture. That's a switch! ★



PHOTO COURTESY HARTLAND STUDIOS

One of Universal/Hartland's model makers, Mike Joyce, works on Buck's NASA shuttle.

SPACE REPORT

EDITED BY DAVID HIRSCH

'Five Star Five': Ready to Roll



PHOTO: 1978 ITC ENTERTAINMENT

After three years of intensive preproduction, cameras roll again on a new Anderson film.

On October 22, 1979, special-effects photography begins at England's Bray Film Studios on Gerry Anderson's multi-million dollar science-fiction extravaganza, *Five Star Five*. Live-action photography is scheduled to commence at the famous Pinewood Studio Center on November 19.

This production marks Gerry's second live-action feature, the first being his 1969 effort, *Doppelganger* (known in the States as *Journey to the Far Side of the Sun*). However, what makes *Five Star Five* different from every other Gerry Anderson production is that the emphasis will not be on special effects (though Gerry and his partner Sydney Rose have every intention to "cram" *Five Star Five* with the same breathtaking technical wizardry that Gerry has built his 23-year career on); rather, the film will revolve around five very extraordinary characters—thus, the title. Although two members of the team are "machines," screenwriters Anderson and Tony Barwick have endowed the duo with unusual personalities. Gerry firmly believes that "no matter how good the special effects are, it's the people who ultimately count."

Gerry and Tony Barwick have carefully defined each character, including many of the secondary ones, in order to assure that it is the people who carry the story. Gerry and Sydney are not giving away very much of the plotline; suffice to say that it is an action-adventure story set somewhere across the Milky Way

Galaxy, sometime in the future.

Since production wrapped up on *Space: 1999* at the beginning of 1977, Gerry has dedicated every waking hour to developing *Five Star Five* into what he considers will be his best work to date.

* * *

The First Team

At press time: Here is a list of some of the people who will be hard at work making Five Star Five a reality next month.

Gerry Anderson (Executive Producer/Co-Scriptwriter)

Gerry is, of course, most noteworthy to STARLOG readers as the producer of such popular television series as *Space: 1999*, *UFO* (both still in syndication) and *Thunderbirds*, the most successful and popular of the 10 "Supermarionation" series he created and produced for ITC (see SFX in issue #16). Gerry spent much of his early years doing film editing work before he formed A.P. Films, Ltd. with Arthur Provis in 1955, at which time Anderson began puppet filmmaking.

Sydney Rose (Executive Producer)

Five Star Five marks the first time Gerry and Sydney have teamed up on a production. A short time ago the two men were introduced and discovered that they both were interested in producing a feature film with a broad family appeal. Sydney, an expert in the music field, had just completed the Who's

film, *The Kids Are Alright*, which is currently in release throughout the United States. Sydney's job will be to handle the casting of the five major leads, who reportedly will be internationally known stars, and the music. (He plans a major tie-in with a prominent record label.)

Tony Barwick (Co-Scriptwriter)

Tony's long association with Gerry Anderson dates back 16 years to *Thunderbirds*. Since that time, Tony has scripted some of the most popular episodes of *Captain Scarlet*, *Joe 90*, *The Secret Service*, *UFO*, *The Protectors* and *Space: 1999*. He served as story editor on all of Gerry's productions, from *Scarlet* to *UFO*. Tony recently co-wrote a major book with another long-time member of the Anderson writer pool, Donald James. *Shadow of the Wolf*, published last summer by Coward and McCann, was written under the pen name of James Barwick and has been selling well in the U.S.

Dave Lane (Associate Producer)

Dave Lane has also been with Gerry since the time of *Thunderbirds*. He directed many of the TV episodes and was assigned to direct the two feature film efforts, *Thunderbirds Are Go* and *Thunderbird Six*. He assumed the position of producer in 1968 and 1969 for Gerry's last two Supermarionation series, *Joe 90* and *The Secret Service*, and later directed *UFO*. Dave served as editor on *The Investigator* and technical director on *Space: 1999* before becoming one of the visual coordinators on *Superman*.

Keith Wilson (Production Designer)

Keith Wilson is best known for his spectacular futuristic designs for *Space: 1999*. His eye for color and detail have always afforded a visual treat throughout the series' 48 episodes. Keith is another long-time Anderson associate, having worked on *Thunderbirds*, *Captain Scarlet* and *UFO*. He has designed everything from costumes to computer panels to intergalactic decor. Keith recently created some down-to-Earth designs for the sets and costumes for *International Velvet*.

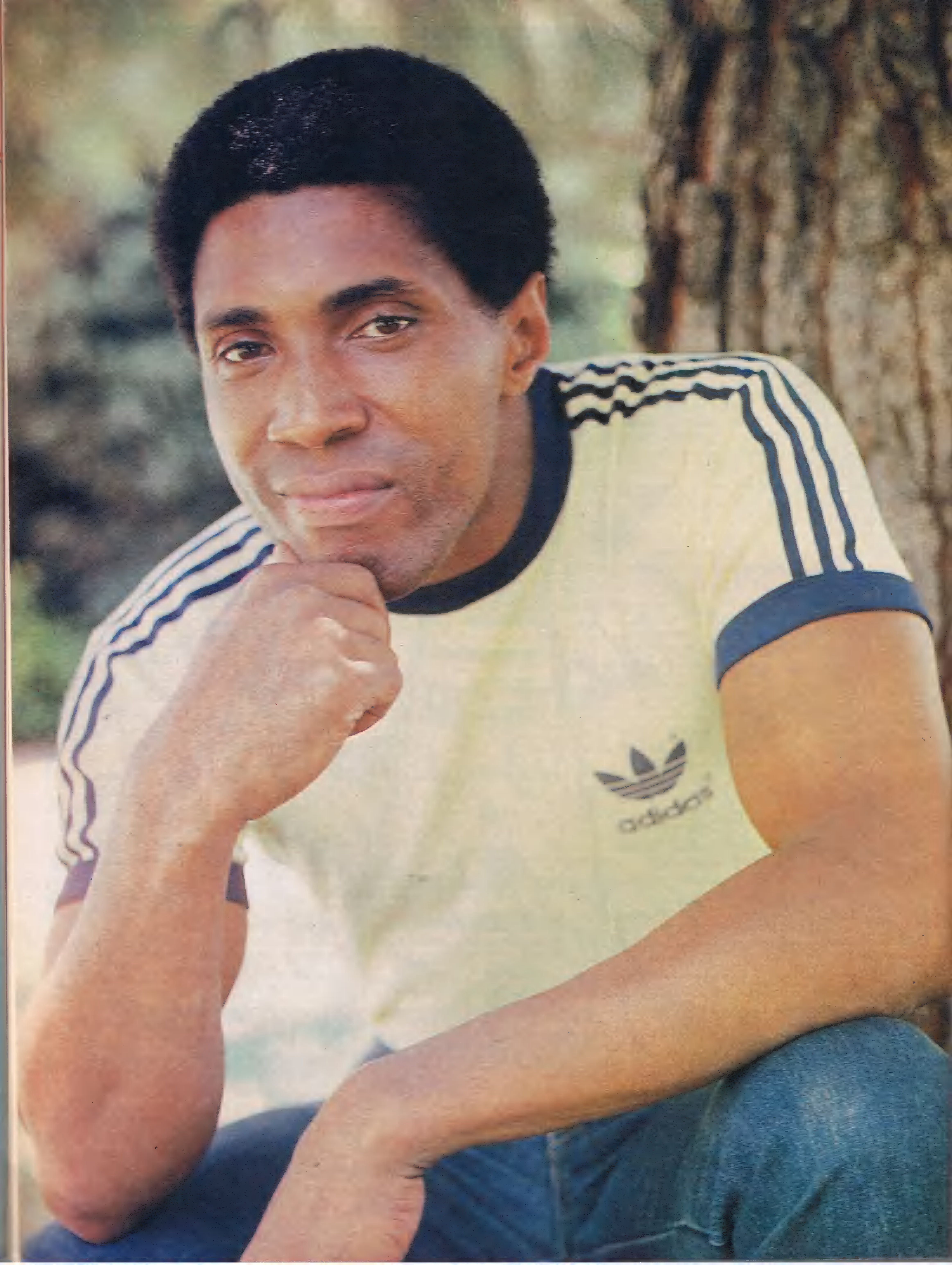
Alan Hume (Lighting Cameraman)

Responsible for capturing the world of Edgar Rice Burroughs' *The People that Time Forgot*, *At the Earth's Core* and the inspired *Warlords of Atlantis*, Alan Hume has once again been entrusted with the task of visualizing the spectacular alien worlds created for *Five Star Five* by scriptwriters Anderson and Barwick. ★



ART: COURTESY GERRY ANDERSON

Early publicity art by Peter Chaing for the new Gerry Anderson-Sydney Rose production of *Five Star Five*.



Herb Jefferson Jr.



Lt. Boomer Remembers 'Galactica'

By ALAN BRENDER

A year ago ABC was touting *Battlestar Galactica* as the biggest TV gamble of the decade—a show on which a record \$1 million per hour was to be spent and some of the most spectacular special effects in television history were to be used. Now, a year later, the show that was to set precedents for television science fiction is a victim of the ratings game, and even SF buffs are not terribly grieved to see the show shelved.

What went wrong? According to Herb Jefferson Jr., who played Lt. Boomer, "I think we really shot a hole-in-one when we did the first show, but a good 80 percent of the other shows have been unsatisfactory to my taste.

"We had a lot of problems in terms of writing and getting scripts in on time. There were times we didn't get the pages until the day we were to shoot, which meant we had to sit down and in two hours cram to memorize something that we should have had at least a couple of days to get together."

Jefferson contends that more time should have been taken before the first shows were taped to try to decide the direction and the style of the show. "I feel those decisions could have been made and should have been made; so that when we started out we could have been head and shoulders above *Star*



Left: Herb Jefferson Jr. relaxes at home. Top and above: Lt. Boomer as Viper pilot and quick-draw artist. Jefferson feels that *Galactica* never had a good chance of success because it was rushed onto the air before the series' continuity was worked out.

Trek, *Outer Limits* and anything else that had ever happened before—because technically we were. You have never had special effects like this before in the TV industry. The development should have measured up to that; they should have gone hand in hand."

The manner in which Jefferson himself was hired is reflective of the slipshod methods the show sometimes adopted in order to get the programs on the air as speedily as possible.

"I went in one morning to read for *Galactica*. It was 9:30 a.m. when I got to Universal. There were tailors standing there with space suits, boots, helmets, jackets and laser guns. They slapped all this stuff on me, fitted it, pinned it and put it all together. This was all by 10:30. It happened in an hour and a half.

"They then sent me down to the set, but I had to take off the top because it was too tight. I shot the whole first day bare-chested in boots and pants because my tunic was at the tailors. But I guess I was lucky. Tony Swartz (Jolly) didn't even have a pair of pants. He had to wear a black towel."

At other times, Jefferson felt the show *did* live up to his expectations. "I liked the episodes that were something more than just action-packed science fiction. There have been a few that really had some meaning, took you someplace and made you think. A few original ideas did come out; things in-



Jefferson, clad in a space paratrooper suit, used only in the episode "The Living Legend: Pt. 2."

volving space and time and superior intelligences. Because I have been a science-fiction nut since I was nine years old, my standards are pretty high."

As a kid in Jersey City, N.J., Jefferson was not only interested in science-fiction literature and movies, he was also actively involved in building rocketships—even a rocket sled. He also manufactured his own rocket fuel from chemicals and household ingredients.

Not all his experiments turned out to be fun, however. There was the time he and a buddy, Joel Burns, decided to make an underwater rocket using a chemical that reacts violently with water as a fuel. Jefferson, his friend Joel and a third friend went over to Joel's house to try out the rocket in the bathtub. While they were preparing the craft, they suddenly heard the front door open: Joel's father had come home early.

The third boy panicked and tried to get rid of the fuel. "He didn't know what to do," says Herb, "so he threw it into the toilet and flushed it down. Joel's dad then came into the bathroom to ask us what we were up to. And the bathroom started to go *who... who... BOOM!* The toilet cracked into three parts, with water gushing up everywhere."

Career Decisions

In addition to his interest in rocketry, there are other similarities between Herb Jefferson Jr. and Lt. Boomer. "At one point," says Jef-

erson, "I wanted to be a fighter pilot. I also came from a military background. My father was a career military man. When I was nine, my father put me into a martial arts program because he wanted me to have a knowledge of Japanese discipline in Bushido, which is the military code of honor. He thought it would give me an idea of what the military is all about."

But when it came time for Jefferson to make a career decision in the late 60s, upon graduation from high school, the military was not an option many young men entertained. Herb explains his decision: "It was a very heavy time in this country. The war was at full tilt. The civil rights movement was at full tilt. A lot of people were going through value changes in those days. You questioned what you wanted to do and what you had been told to do."

Jefferson finally enrolled in college to study science, but after two terms he took a year off to re-evaluate his feelings toward a science career. "During that year I worked as a mailboy for ABC. I just took a look at whether I really wanted to pursue acting, even though I had always had an interest in studying science."

Eventually, Jefferson decided that theater had a stronger pull on him than science. He enrolled in the American Academy of Dramatic Arts in New York City.

Two months after graduation, Jefferson

landed his first role in the Pulitzer Prize-winning play *No Place to Be Somebody*, produced by Joseph Papp's New York Shakespeare Festival. He later worked in other Papp productions and then appeared in the national company of *The Great White Hope*. That play brought him to California where he decided to turn his attention toward television acting and stage plays.

Most of his television roles prior to Lt. Boomer's were one-time appearances in various series such as *McCloud*, *Columbo*, *Marcus Welby M.D.* and *Delvecchio*. His only other series part was in *Rich Man, Poor Man*, in which he played a fun-loving merchant marine who befriended Nick Nolte's character.

At the time he tried out for the role of Lt. Boomer on *Galactica*, Jefferson was scheduled to do a TV movie with Mary Tyler Moore called *At First You Cry*. His agent asked him to give up this role in order to be available in case he was chosen for the part of Boomer. "It was a very hard choice," he recalls, "because I'm not accustomed to turning down one job with just the possibility of another job."

But he did, and he managed to talk his friend, James Watson Jr., into taking his role in the MTM movie so that he could get out of his commitment.

Meanwhile, he was also performing in a Los Angeles play called *Streamers*. He had a role that was so meaty that he did not want to give that up too; so he performed in *Streamers* at night and filmed *Galactica* during the day.

"Felgercarb . . ."

"It was crazy, insane for about a month," he says. "Every once in a while I would slip. We had a lot of profanity in *Streamers*—they were all guys in a barracks and would use foul language; whereas in *Galactica* we only said things like, 'Felgercarb, you gaul-mongering snit rat!'"



When Jefferson auditioned for the part of Boomer, he already knew that executive director Glen Larson had decided to cast a black actor in the role. "Still, there was nothing stereotypical about [the role]. It was just a guy who does his job and happens to be black. There is no big thing about Lt. Boomer being black.

"One of Boomer's strong points is that he has a great background in just about everything. He's a genius at language, and he knows a lot about computers—in addition to being a fighter pilot. The way the show has developed, Boomer is a straight-down-the-line soldier. He's unflappable. He follows orders to a tee. He's a great loyalist, a great comrade and trustworthy as a soldier.

"But I would liked to have seen more humanity in Boomer. I'd liked to have seen him get into a situation with a woman or a situation he couldn't handle. We never saw

called Triads played on a three-sided court. We even have a three-handed handshake that, oddly enough, was developed by the three of us."

Thumb Wrestling

The triple handshake came about as a result of bouts of thumb wrestling that Jefferson and Richard (Apollo) Hatch would have while standing on their marks waiting for lighting to be arranged. One day Dirk (Starbuck) Benedict was also standing there; Jefferson suggested that all three of them should attempt to thumb wrestle together. Out of that the triple handshake developed, and this was later incorporated into the show.

"One thing that didn't happen in these past 13 months—with all the pressure and the problems—was that we never had a real personality conflict," Jefferson emphasizes. "There has never been a real 'I hate that



Boomer and Starbuck (Dirk Benedict) teamed with Apollo (Richard Hatch) as the heroic trio.

him in an embarrassing situation where the macho fighter pilot is in a position in which he doesn't know what to do. That would have added a little more dimension to him. Otherwise, up front, I don't think he has any weaknesses—unless you want to consider blind faith, sticking to orders and getting a job done as weaknesses."

Had the show been picked up for another season, Jefferson would also have liked to have seen more development of Boomer's background. "Why is he a warrior instead of an artist or an architect or somebody who works in a civilian line of work? I would like to know why. What did his dad and mom do? What were his feelings about losing everything on his planet? I'd like to know what anybody would feel going through a holocaust like that. How it moved him. . . what his hatred for the Cylons really was. . ."

Asked why heroes on many television shows in recent years seem to come in trios (Apollo, Starbuck and Boomer), Jefferson replies, "In our show, the triad and threes are very much a part of the culture of Caprica. All the flags are pyramids. We have a game

guy—I can't work with that person' situation. We have been fortunate enough to be surrounded by people who really care about the job. They may complain—lots of complaining—but there has never been ugliness on the set. And to see people holding up like a family for this long a period of time and still maintaining their loyalty and professional attitudes toward each other is admirable. We were putting in 14-, 15-hour days, from five to seven days a week. Usually somebody cracks and flies around the room. We didn't have any of that."

But now that the show is canceled, that acting family is being split up to use their individual talents elsewhere.

Life moves on. Eventually, Jefferson would like to try directing or producing. "I like the idea of having control over a project. That's my overall goal in this business—doing it from the inside out—because I love acting. The whole is really the sum of its parts. An actor can't work without the writers and cameramen. And they can't work without me. Take one little piece out, and the whole thing falls apart." ★

PROGRAMANIA

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SERIES EDITED BY DAVID HUTCHISON

Les Bowie: The Father of British Special Effects

BY AL TAYLOR & DAVID HUTCHISON

Les Bowie is considered by many to be the father of special effects in England. Though he passed away in January of this year, Les Bowie left behind a heritage of outstanding motion pictures enriched with his special effects, and a cadre of highly trained special-effects artists who learned their craft under his tutelage.

Bowie worked on a broad range of films, from David Lean's *Great Expectations* and *Oliver Twist*, to the classic *Red Shoes*, to the great horror epics from Hammer—films such as *The Mummy* and *Dracula*, *Prince of Darkness*. His science-fiction films include *2001: A Space Odyssey*, *First Men in the Moon* and *Superman*, for which he received Hollywood's greatest honor—an Oscar.

"It is particularly tragic," says Bowie's daughter, Hilarie Gamble, "that he died without knowing that he, along with his team, had won an Oscar and a British Academy Award. We will treasure those awards for him."

Hilarie Gamble had worked with her father in special effects for several years until she left the industry to raise her two children. She remembers her father: "It goes without saying that we are very proud! He always put his heart into everything he did, never letting anything beat him—he always kept going until he found the best possible way of creating an effect. He never turned down a challenge."

In his typically modest manner Les Bowie once said, "Special-effects men in England have to do everything—we have to be powder men, water men, etc.—yet we are also specialists in our own right, in addition to the rest. Wally Weevers, for example, is a special-

effects *cameraman*, Bill Warrington is basically a *model* specialist, Cliff Richardson is an *explosives* expert and I'm basically a *matte painter*."

But Bowie's talents went far beyond the exacting tasks of matte artistry. Derek Meddings remembers his first encounter with Bowie: "I was already working in the film industry when I met Les. He took me under his wing, as he did with so many people, and taught me everything I know. I met him about 18 years ago when he set up a department for matte painting at a studio I was working for as a model maker-lettering artist and doing anything artistic I could lay my hand to. Les stood out in a crowd because of his good humor and his fantastic talent for being able to tackle any special-effects problem that was put to him. Les would work out a way of doing the effects. Then, having satisfied himself that he knew how to solve the problem, he would work out several other ways of doing it.

"He was a brilliant artist. He could sketch out his ideas so that anyone could see how it was to be done. If Les had just spent his life painting, he would have been one of the world's greats, but his love for filmmaking and the people around him kept him so busy that he found it hard not to be in the thick of things—surrounded by problems and people he wanted to help."

It was Les Bowie's eagerness to teach anyone who was interested in special effects the "secrets of the trade" that particularly endeared him to many. George Gibb, who recently supervised the special effects for *Arabian Adventure* (Warner Bros./Orion), comments on this aspect of Bowie's personality:

"Les, who will never be forgotten, will always be known as the founder of real special effects within the British film industry. He will be especially remembered for his heart—he was always ready to show and teach us younger special-effects boys. Most of the British special-effects men started out under Les' wing. Although I had known him for about 15 years, I only had the opportunity to work with him once, on *Superman*. It was a great experience. Les was always inventing new ways to achieve perfection. What a tragedy that he died without knowing that he'd won the Oscar...or perhaps he does..."

Though Bowie worked in England, he was born in Vancouver, Canada. He came to England as a young child and was educated at Wallington County Secondary School. After school, Bowie started working in a shipping office in London; he joined the British Army in 1932, serving four and a half years in the Royal Tank Corps.

For a short period of time prior to World War II Bowie was a car salesman. In 1939, Bowie rejoined the Tank Corps, fought at Dunkirk and, later, in the western desert of North Africa.

Bowie had reached the rank of captain when he was captured by the Germans at Tobruk. He spent from July 1942 until the end of the war as a captive in various prisoner of war camps in Italy, Germany and Czechoslovakia. Making the best of a difficult situation, he found time for painting and the amateur dramatic activities of the camp.

Les Bowie is seen in the background of this anamorphic film clip (an outtake) touching up Earth as seen from the Moon.





The castle, in this location glass shot, was painted by Bowie on location in Yugoslavia. The castle is slightly out of focus because the still-cameraman was too close; also the castle does not sit on the hill because it was not shot from Bowie's camera position.

Bowie painted scenery and created special effects—snow, rain, sleet—which became rather ambitious at times, considering the nature of the situation.

Discharged in 1946, he soon after joined the film industry. "I thought I'd like to be an art director, but they told me I had to be a qualified architect to even attempt that. Then I thought I could paint and do required scenery, so I became a scenic artist."

His first assignment was painting bricks on the sets for *The School for Secrets*, which was directed by Peter Ustinov at Denham Studios. Reportedly this is where Bowie got the bug for movie special effects.

His first special-effects assignment involved working with matte shots. This process blends part of a real location and part of a painting (usually done on a piece of glass) into one piece of film. Thus, the director can incorporate such things as ships, castles, or whatever into a real location without having to build them.

There are a number of methods for achieving this combination of painting and live action. Bowie described one of his techniques in an interview some years ago: "The basic shot is processed and then projected onto a sheet of glass marked with the exact spots where the real location and the painted section will meet. Then the artificial scene is painted in the right place on the glass.

"A second film is shot and run through the camera twice. On its first run, the lighting is arranged so that the image of the original location registers only where there is a gap in the glass painting. The area where the painting is

to be added is left unexposed on the film.

"When the film is rewound and re-exposed, the painting on the glass is brilliantly lit and this completes the shot. This complete shot looks real, but is probably as much a

program which eventually developed many fine matte artists. One of them is Ray Caple, who went to see Bowie when he was only 15. With Bowie's encouragement and his personal talent, Caple became one of the top

"Les' vast experience and intelligence contributed importantly to any film he worked on. His great kindness and dedication made life easier for those around him."
—Stanley Kubrick

painting on a piece of glass as a genuine landscape."

Les Bowie went on to become famous for his matte paintings. Once he mentioned to Bill Warrington that he might be able to do matte paintings in a day's work instead of the month usually required. Warrington gave him a job on a black-and-white picture (most films of the 1940s were still black and white); he was required to remove the tops of some cliffs, on which was built a coast guard station, and to paint in a school building. Bowie did the "impossible" —created the matte painting in one day! He later became the chief matte painter at Pinewood Studios.

Shortly thereafter, Bowie searched art schools looking for promising matte painters to work with him. Generally, he found that the best were those involved in scenic painting for stage productions. Bowie began a training

men in the business. His most recent work can be seen in *Alien*.

Derek Meddings remembers an incident with one of Bowie's matte paintings that left Bowie at a loss for words. "Les had completed a painting which had just been photographed. When it was screened at the rushes the next morning it was out of focus. Les asked the cameraman what had happened. The cameraman shrugged, 'I did nothing wrong. You painted it out of focus!'"

With the film industry in a state of depression, Bowie left Pinewood in the early 1950s. He struck out on his own as a freelancer—a risky step. Eventually, Bowie and one of his closest friends, Bill Warrington, were under contract and paid well—whether they worked or not. Time passed, pay checks came in and they did nothing. Bowie grew impatient and spoke once again of going out on

“He instilled in the people that worked for him a sense of fun and enjoyment in the making of motion pictures. Everyone who worked for him loved him as a father. We owe Les a debt which we can never repay.”
—Brian Johnson

his own. Of course he was advised against it: It's too expensive to set up all that equipment, it's too risky, etc. But the idea of risk and challenge excited Bowie.

With Vic Margutti he formed a company which specialized in traveling matte work. Bowie and Margutti Films developed a technique for traveling mattes using the new Eastmancolor film, which was just then coming into use in England. The Rank film organization and others had been doing all their traveling matte work with Technicolor three-strip cameras. Eastmancolor utilized a single color negative.

In the 1950s, Bowie began his long association with Hammer Films during which he created the special effects for more than 75

percent of the Hammer projects. His first task for Hammer was *The Quatermass Xperiment* (U.S. title, *The Creeping Unknown*), directed by Val Guest in 1954. Bowie received £30 a week for his work. Roy Field, optical supervisor on *Superman*, speaks of those days: “I remember working on *The Quatermass Xperiment* with Les. The budget was so small it seemed impossible, but Les always found a very quick way out of doing everything. His days in a prison camp during the war had made him very inventive—he had an ability to make do with string when other people used rope.”

Although Les Bowie's specialty is matte painting, he was an all around special-effects technician—creating and destroying mon-

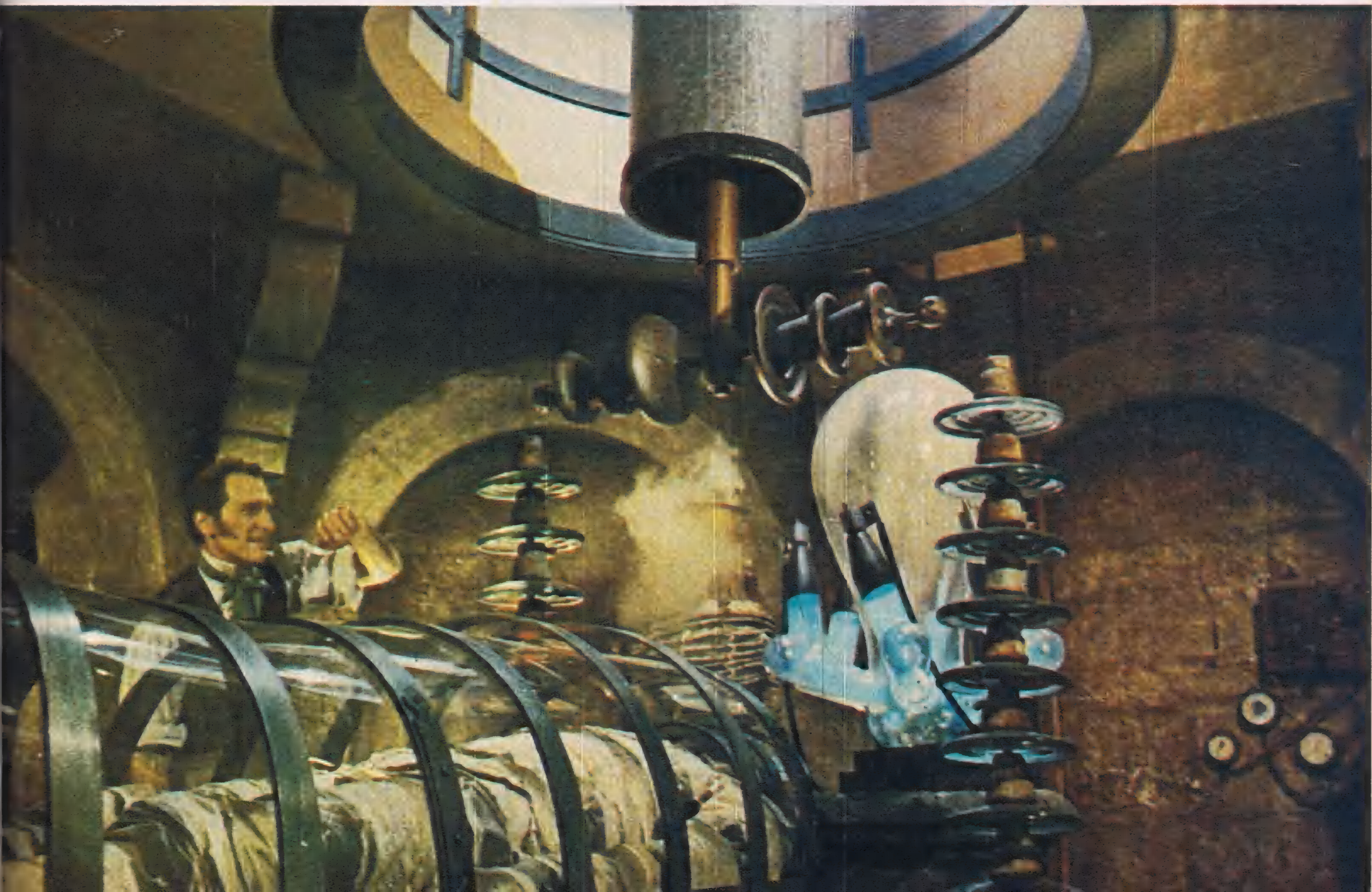


Bowie's miniature castle from *Evil of Frankenstein* from Hammer's 1964 film.

sters of all types, working with models, dummies and creating explosions.

Next issue STARLOG concludes its tribute to Les Bowie with the story of his years at Hammer and his later career as a freelancer, culminating with his work on Superman. ★

Bowie assisted in the construction of the famous special effect's set used in Hammer's *Evil of Frankenstein* starring Peter Cushing.





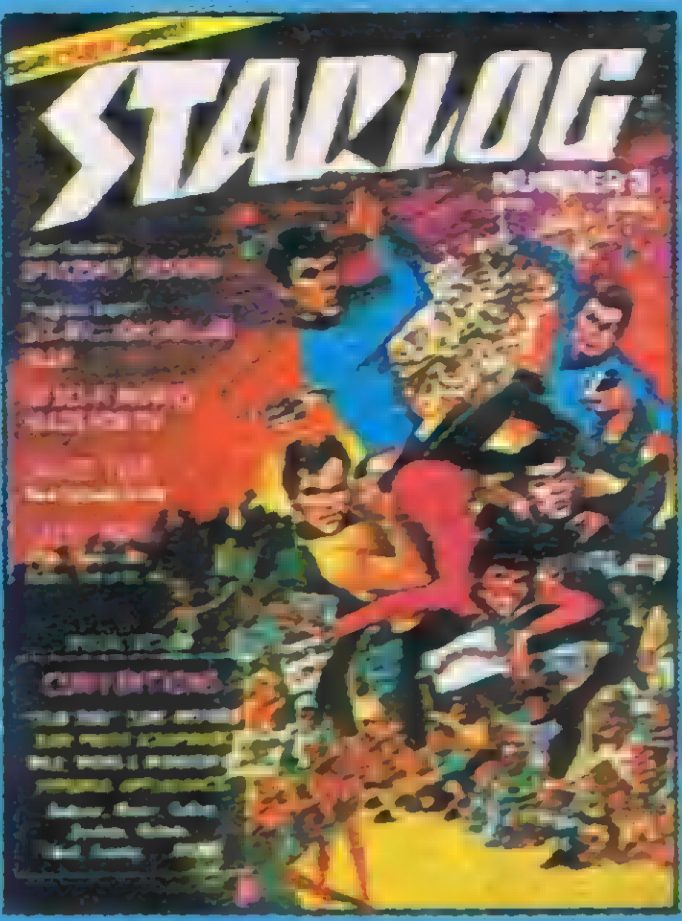
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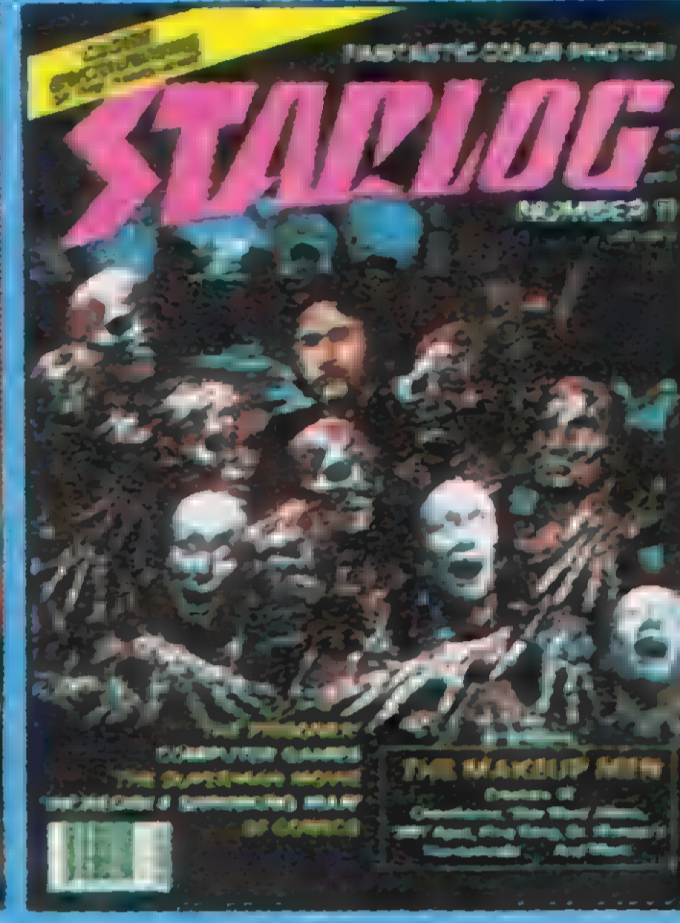
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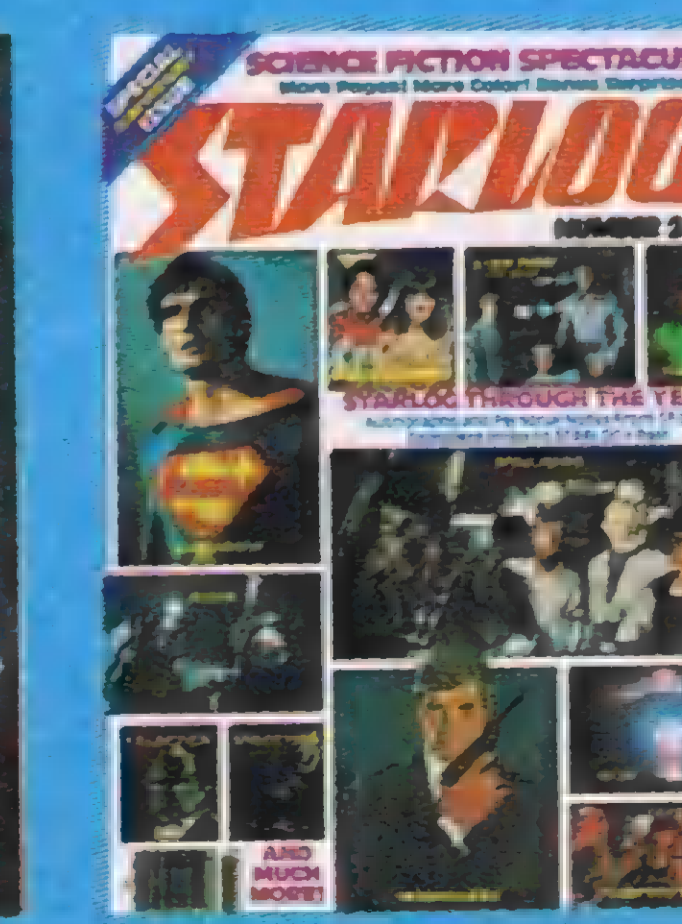
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Venus

(continued on page 47)

astrophic processes like volcanic eruptions or earthquakes. . . Venus, apparently, is internally active."

That's a pretty hefty assumption on such limited evidence, and most scientists these days are content to consider Jupiter's volcanically active moon Io as the only other solar-system body besides Earth showing real evidence of on-going internal upheavals. But there is another tool for looking at the surface of Venus, and it is at least strongly indicating that there were big doings in the past.

It is radar, capable of penetrating the planet's clouds and hazes and rendering, if not photographs, at least patterns of reflectivity that can indicate such things as rough spots typical of volcanic terrain. In addition, radar can map the topography of the surface—the heights of different features—to indicate the possible presence of impact craters, mountains, volcanic uplifts plateaus and so on. Earth-based radar facilities such as the huge Arecibo antenna in Puerto Rico and the Goldstone dishes in California have mapped substantial portions of the surface, and the Pioneer Venus orbiter carries a radar unit that is slowly building up what scientists hope will ultimately be coverage of the whole planet. None of these offer very good resolution—kilometers to tens or hundreds of kilometers—but they have certainly whetted interest in the proposed Venus Orbital Imaging Radar, a vastly improved system that NASA hopes to send to the planet in a few years.

Even the Earth-based studies for example, have revealed signs in a region known as Beta (see "IEI" in STARLOG #20) of a possible volcano the size of New Mexico (which now appears part of a still larger structure), huge cracks in the surface and other dramatic features. The same studies also identified a region labelled as "Maxwell," which the Pioneer Venus orbiter's altimetry data have shown to be a vast plateau about 3,000 km long, at least 1,550 km wide and 3 to 5 km high—about twice the size of the Himalayan Plateau on Earth. A giant canyon as much as 280 km wide runs across the planet for at least 1,400 km. (It is also some 4.6 km deep, which means that in the dense atmosphere of Venus, the pressure at the bottom of the canyon would be about 30 Earth-atmospheres greater than at the top.) Together with other radar observations by the orbiter, says the instrument's chief experimenter, Gordon Pettingill of the Massachusetts Institute of Technology, the data are apparently revealing "almost certain signs of tectonic activity." In other words, a very active planet indeed—at least in the past.

The big questions remain. But as it becomes more apparent with each new addition to the rapidly growing Venus dossier, even the little ones have fascinating answers—often more so than the questioners would have dared to dream. ★

Don Post

(continued from page 34)

Recent Projects

Don Post should know. Their most recent projects include reproducing the head and hands from *Nosferatu*—a German remake of the 1922 silent vampire classic—and several pieces from the SF horror hit *Alien*. Both of these movie spin-offs are building blocks for a new Don Post line of high-quality replicas, produced in limited editions for the serious SF-fantasy-horror collector.

Each piece will be largely hand-made and hand-painted, numbered and will come with a certificate of ownership.

Only 1500 of the *Nosferatu* sets will be made. The head and hands will come in their own museum-type display case (though it's a real mask, and can be worn). "We've turned out three, so far," Don says. "Princess Grace of Monaco has one. It's nice to find out the number of renowned people who recognize the cinematic mask as legitimate art."

Another *Nosferatu* is owned by Werner Herzog, maker of the new film; and another was recently completed especially for the ac-



Tor Johnson—Don Post's all-time best-selling mask.

tor, Klaus Kinski. Reportedly, when Kinski saw the Don Post likeness of his character, he said, "That is exactly my face!"

Bearing out several of Post's contentions about Hollywood's changed attitudes toward marketing, the first of the items from *Alien*, the "Face-Hugger," was begun long before the film opened. It was sculpted by Bill Malone, with assists from originator H.R. Giger, in a basement room at 20th Century-Fox, where all sketches, photos, tools and materials were kept under lock and key.

The Face-Hugger will be cast from natural Latex rubber and plastics. Although it can be worn—palm over the eyes, tail coiled around the neck—Post marketers expect it to spend most of its life in the plastic case, on a head-shaped form.

"These pieces are being made to last," Post asserts, "a lifetime and longer." The prices of them have not been firmly established yet, but Post classified the Face-Hugger (2500 will be made) as falling into the "\$200 to \$500 range."

The Face-Hugger is almost ready for casting, but there is yet much work to be done on the next *Alien* project: the head of the terrorizing adult. It will be made out of materials similar to those used originally, including the translucent skull, and it will "surely be priced from \$750 to \$1000." Post adds, still awed by the task ahead, "That head is three feet long!"

A third *Alien* figure is on the drawing board, "but it's too early to talk about it. We're not sure which way we want to go with it."

Masquerading

Thinking bigger still, Post harbors hopes that another kind of craze will develop. "We want to get away from the Halloween market and into all-season masquerading. Masquerading has always been more popular in Europe and elsewhere than it has here. But there's hardly anyplace you can't wear a mask and costume. People are already beginning to wear them to discos. We want people to feel more free to express themselves." He adds with a chuckle, "Imagine it! Turning every disco into a *Star Wars* Cantina."

As an adjunct to the Post line of masks, the masquerading public will soon find Don Post Studios makeup kits available. "It's a four-year plan," explains John Naulin, R&D man largely responsible for the program's development. "In the first phase, we'll come out with a kit of makeup and implements, complete with instructions and diagrams. . . ." How to make a battered face, an old man or woman, a clown, etc. "In later phases, we'll supply prosthetics and go into the more complex forms of makeup. We'll end up with a complete course in theatrical makeup and a textbook."

The basic makeup, Naulin explains, is being manufactured to a special Post Studios formula, "and is really professional-grade stuff."

The makeup line is being aimed largely at "all those young people out there with a serious interest in makeup," says Post. He was once one of those kids himself. His college major was in theater arts, with a specialization in makeup and design. In 1968, following military service, he gave in to his "entrepreneurial instinct" and decided to join his father's company and make masks. For a decade, masks were his main thrust—until John Naulin decided to leave Universal Studios and join Don Post, bringing his idea for makeup kits with him.

As it is, says Post, "practically every person who heads for Hollywood aspiring to be a makeup or mask artist knocks at our door." With the makeup kits/course about to arrive on the market, he is likely to find himself even more of a doorman.

"I'll welcome it," he promises. "It's important to keep new people entering the business." ★

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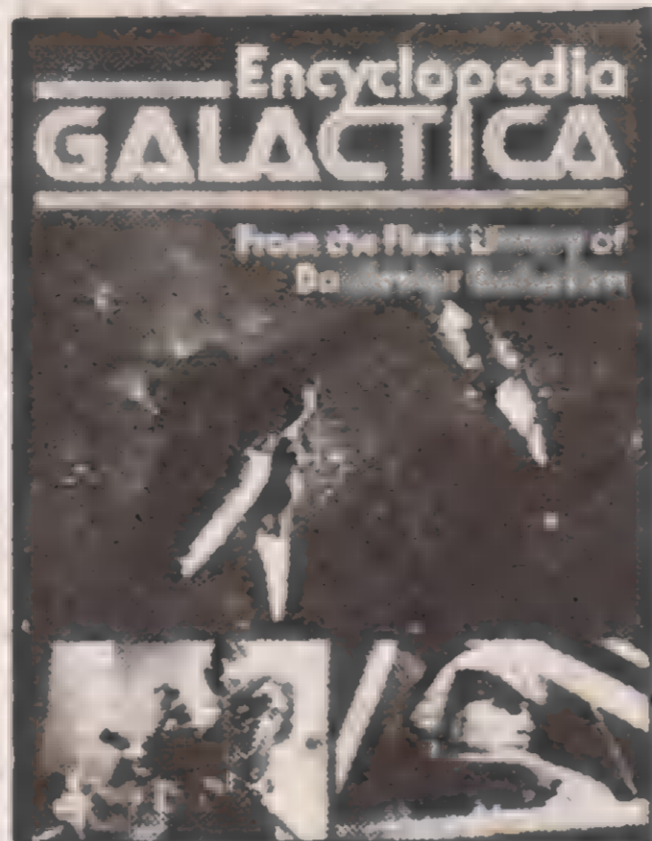
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The Origin of Buck (Anthony) Rogers

"...I, Anthony Rogers, am so far as I know the only man alive whose normal span of life has been spread over a period of 573 years. To be precise, I lived the first twenty-nine years of my life between 1898 and 1927; the rest since 2419."

So claims the first-person narrator of *Armageddon 2419 A.D.*, a novelette by Philip Francis Nowlan first published in the August 1, 1928 issue of *Amazing Stories*.

At that time, "new" Jules Verne novels were making their way into the English language—some of them through serialization in SF magazines—and H.G. Wells was at the peak of his writing career. SF magazines were initiating an early Golden Age by printing the first stories of such writers as Edmond Hamilton, E.E. (Doc) Smith, Jack Williamson and John W. Campbell Jr. The year before the publication of *Armageddon 2419 A.D.*, *Amazing* presented a new and complete novel by Edgar Rice Burroughs: *The Master Mind of Mars*.

The stock market collapse was still a year off; the great World War had been fought and won by the good guys; it was a time of decadence, innocence, optimism, giddiness and heroics.

In Nowlan's story, young Anthony Rogers is a chemical engineer specializing in radioactive substances and their effects on organisms. While investigating an odd story concerning a child found in a deep coma in an abandoned coal mine, Rogers is trapped in a cave-in:

"In my last moments of consciousness, I decided this was very likely the result of the mysterious phenomenon I had come to investigate—perhaps the rapid accumulation of some heretofore unknown gaseous compound.

"When I awoke, there was a cool and refreshing circulation of air in the shaft. I didn't think that I had been unconscious more than a few hours, but it seems that the gas had kept me in a state of suspended animation for something like 500 years...."

Rogers soon finds himself apparently under attack by men and women who seem able to fly. But it is not Rogers they're after; it is each other—two rival gangs. Rogers saves the life of a brave young girl, Wilma Deering, who sets the 25th century scene for him (and the reader):

Far from being "the war to end all wars,"

the 20th century World War had been but the first of several—finally resulting in a global dictatorship run by the Chinese-Mongolian Han Empire. The Han were interested only in exterminating the Americans; the Han were so far-advanced technologically that they had not even a need for slaves.

Discovering that the Americans in hiding possess significant scientific advances of which the Han know nothing, Anthony Rogers suspects that the Han might be conquerable after all. All the Americans lack is the expertise of a scientist and of a military strategist. And Rogers is both experts in one.

**"Gil Gerard plays
a wisecracking
NASA astronaut."**

Utilizing "inertron" floating and jumping devices (rockets attached to anti-gravity back packs) and an "ultron" strand of one-molecule-thick invisible wire, he sets about to overthrow the Han basing his strategies on long-forgotten principles of large-scale warfare developed in World War I.

Armageddon 2419 A.D. caused a stir among readers of *Amazing Stories*; there had to be a sequel. The sequel appeared the following year. It was titled *The Airlords of Han*; and in it, the author suggests that perhaps the Han are not Mongolian after all—but extraterrestrials. Otherwise, the original adventures of Mr. Rogers are fully Earthbound—more reminiscent of *Logan's Run* than of *Flash Gordon*.

(The two novelettes by Nowlan are now available as a single novel, titled *Armageddon 2419 A.D.*, an Ace paperback with scattered editorial updating by SF writer Spider Robinson.)

Shortly after the appearance of the sequel story, author Philip Nowlan was hired by the John Dille Company to pen further adventures of Rogers for a syndicated comic strip about his popular hero—whose name the syndicate wanted changed from Anthony to Buck. (In the first novelette, Wilma says that Anthony has adapted quickly to the anti-gravity jumpers "like a buck deer." Perhaps this suggested his new name.)

The comic strip premiered on January 7, 1929, under the title *Buck Rogers 2429 A.D.* The following year, the strip was called *Buck Rogers 2430*; then *2431*, and so on until it was

dubbed simply *Buck Rogers in the 25th Century*, for the sake of simplicity.

In the comic version, other familiar characters made their first appearances; and Buck made his first excursions into outer space. On November 7, 1932, *Buck Rogers in the 25th Century* became a nationally broadcast radio serial; and in 1939, Universal Pictures made a 384-minute serial starring Buster Crabbe as Buck and Constance Moore as Wilma Deering.

In the Universal version, Buck is not a scientist but an All-American dirigible pilot. He and his sidekick, Buddy Wade, crash their airship in the Arctic where the cold and a "mysterious gas" put them to sleep for 500 years. They awaken to find themselves in a world conquered not by Mongolians but by the ruthless Killer Kane. In this version, it is not scientific expertise and World War I military savvy that conquer Kane; it is an alliance with the alien culture of Saturn.

(Where was *Flash Gordon* during all of this? It seems safe to say that Flash was inspired whole-cloth by Buck Rogers. Flash first appeared as a comics hero in 1934, five years after the start of the *Buck Rogers* strip. But Flash made it to the silver screen first, in 1936. It also seems safe to assume that the success of *Flash Gordon* serials affected the future characterization of Buck Rogers, made him more an activist and less a pensive scientist.)

In the new NBC *Buck Rogers*, Gil Gerard plays neither a scientist nor a dirigible pilot, but a wise-cracking, wide-open, commonsensical NASA astronaut. Villains have come and gone over the years; and Buck's relationship with Wilma Deering has actually regressed. In the novel, he marries her. In the comic strip and movie serials, he courts her. And in the new version, the two have a close/distant relationship that one day might lead to something.

But in essence, Buck remains true to his literary roots. He is a representative of the archetypal confident-and-capable man. He is a hero thrust into a strange and dark future from which there is no escape; and he not only survives (where lesser spirits would fail) but becomes a leader through the unflagging application of his intelligence and courage.

(Note: For a complete history of the legendary Buck Rogers, see *STARLOG's* tribute to the spaceman's 50th anniversary in issue #20.) ★

Right: One of the Sunday *Buck Rogers* strips from 1930. On Sundays, Buck took a back seat to the adventures of young Buddy Wade.

IT WAS IN THE WINTER OF 2430-31 A.D. WHEN I - BUDDY DEERING, BROTHER OF WILMA AND FRIEND OF BUCK ROGERS - AND ALURA, A CHARMING YOUNG PRINCESS OF MARS, WHO MUCH PREFERRED INTERPLANETARY ADVENTURE TO THE SPLENDOR OF HER FATHER'S COURT ON THE RED PLANET, DECIDED ON AN EXPEDITION TO VENUS, A PLANET AS YET UNEXPLORED.

GEE, I WISH I HAD SOME PLACE TO GO!

BUCK ROGERS

2430 A.D.

By PHIL HOWARD and Dick Calkins

THE BIRD RIDERS OF VENUS

I SHOWED ALURA OUR NEW SPACE SHIP.

SOME BUS, EH? LOOK AT THE WAY SHE'S BUILT - COMPACT AND POWERFUL.

-AND ELECTRONIC GENERATORS FEED THE ROCKET TUBES. WE DON'T HAVE TO CARRY ANY FUEL, DO WE?

HANGAR 360

WE HAD LITTLE ROOM INSIDE, BUT LOTS OF SECURITY...

- 1- BATTERY ROOM
- 2- CONTROL ROOM
- 3- CREW SPACE
- 4- PERISCOPE
- 5- GUN ROOM
- 6- BRIDGE
- 7- ALURA'S CABIN
- 8- AMMUNITION ROOM
- 9- STERN GUN
- 10- GALLEY
- 11- MAIN GENERATOR
- 12- SUPPLY ROOM
- 13- STEERING ROCKET
- 14- MAIN ROCKET BATTERY
- 15- VISION TUBE
- 16- WATER PLANT
- 17- SEARCH LIGHT
- 18- ROCKET GUN
- 19- PRESSURE EQUALIZER
- 20- MAIN DYNAMO

WITH A SMALL BUT SELECT CREW OF ENGINEERS AND SCIENTISTS WE SHOT SKYWARD...

ON AND ON WE FLASHED THROUGH THE EMPTYNESS OF SPACE TOWARD VENUS, THAT MYSTERIOUS SUNWARD PLANET.

AT LENGTH IT LOOMED BEFORE US - SWATHED IN AN ATMOSPHERE OF DENSE ROLLING CLOUDS, THROUGH WHICH THE IMAGE OF MAN HAD NEVER PENETRATED...

BUT AS WE PLUNGED INTO THOSE ROLLING, TWISTING CLOUD MASSES, THE CHIEF ENGINEER BROUGHT BAD NEWS...

THE GENERATOR HAS GONE SOUR, SIR - THERE'S ONLY TWO HOURS ROCKET RESERVE, AND IT'LL TAKE SIX HOURS FOR REPAIRS.

THEN WE BETTER DRIFT DOWN AND LAND AT ONCE.

ON BUDDY, ISN'T THAT TRYING AN AWFUL ORANGE WE DON'T KNOW WHAT WE MIGHT FIND.

WE CAME DOWN ON AN AMAZING LANDSCAPE.

PLEASE BUDDY, WAIT UNTIL THE REPAIRS ARE MADE AND WE'LL EXPLORE WITH THE SHIP.

I WON'T GO FAR, ALURA. I'LL BE ALL RIGHT - NOTHING COULD CATCH ME WITH MY FLYING BELT.

HALF AN HOUR LATER -

THIS VENUS IS AN OOFAH PLANET! - PHUH! - I FEEL SUFFOCATED! - I'M GOING TO TAKE OFF SOME CLOTHES!

A STRANGE BEATING OF WINGS SUDDENLY STARTLED ME.

HEH! - WH-WHAT?!

AND THEN -

WHEN RIDING ON BIRDS - AND THERE'S BETWEEN ME AND THE SHIP! OOFAH!!

LASTWORD



I've said it before but I feel compelled to say it again: One of the most stimulating parts of my work week is reading the morning's mail. I never know what to expect, but in the wake of my editorial in issue #26, I've been prepared for the worst. It was in that column that I once again chose to tread the thin ice of criticism—I offered my opinions on the film *Alien*. And, although I have certain misgivings about the production, I expressed my satisfaction with it.

I was both surprised and a little shocked with your early responses. Not only were people agreeing with my sentiments, but some of those very same letter-writers who wrote in to castigate me for my opinion of *Close Encounters* wrote to voice support for continued media criticism in this column and to *apologize* for their earlier vitriol. I'd like to thank you one and all, but I insist that you continue to write in and express your feelings, regardless of how it may affect the sensitive egos here in the STARLOG offices. We need to hear the truth.

* * *

And now for my gripe of the month: I'm tired of science fiction being considered as "escapist fantasy" by the supposed "intellectual community" at large. Recently, I had a phone call from an editor of one of the prestigious literary magazines based in New York. He said that he was researching a story on "futurism" and "futuristics" and perhaps I could be of assistance. I was excited by the thought of STARLOG being quoted on the pages of this magazine and asked him to come over. He arrived bewildered, looking like a fish out of water. Apparently, he had pulled my name out of the Literary Market Place (LMP) as the editor of *FUTURE* magazine.

Anyway, to make a long story short, he said that his story would concentrate on the "think tanks" that are in the process of projecting the shape of America's future. . . he wasn't interested in science fiction. I told him that he was following a dead-end story; that the shape of tomorrow could better be studied by reading the literature that deals with it: Science Fiction. After all, those bright young scientists across the country who are making the greatest progress in their research are, for the most part, SF fanatics; that's how they've figured out which questions to ask and which lines of investigation to pursue. Alas, this poorly equipped editor was so mundane, so Earthbound, that when I showed him a copy of STARLOG, he could only respond "Oh. You're just into all that *space* stuff." Science fiction is the literature of change, of the future. It is here that many of the futuristic features of modern civilization were first envisioned, delineated, given form. I'm not saying that science fiction will save the world, but if more people were into it, I think we'd arrive at solutions to our problems a whole lot sooner.

Howard Zimmerman
Howard Zimmerman/Editor

NEXT MONTH



PHOTO: © 1979 AIP

"METEOR" HITS

As this year's massive disaster epic, *Meteor*, explodes in theaters across the country, STARLOG features in-depth coverage of the making of the film. We'll have an exclusive interview with producer Ted Parvin and go behind-the-scenes to see just how the A.I.P. film was completed.

25TH CENTURY HEROINE



PHOTO: © 1979 UNIVERSAL

At first there was some question as to who would play the female lead when *Buck Rogers* came to TV. Fans of the *BR* movie will be pleased to see that Erin Gray is back, recreating the role of Wilma Deering for the TV series. We'll have a fascinating interview with her in issue #29.

SF-XTRA

Fans of British SF TV and big-screen fantasy will be interested in the story of Martin Bower—a young model maker with big credits behind him and bigger projects in the works. Bower worked on many of Gerry Anderson's shows, including *Day After Tomorrow* and *Space: 1999*. He also contributed to BBC's *Doctor Who* series and, more recently, the movie *Alien*.

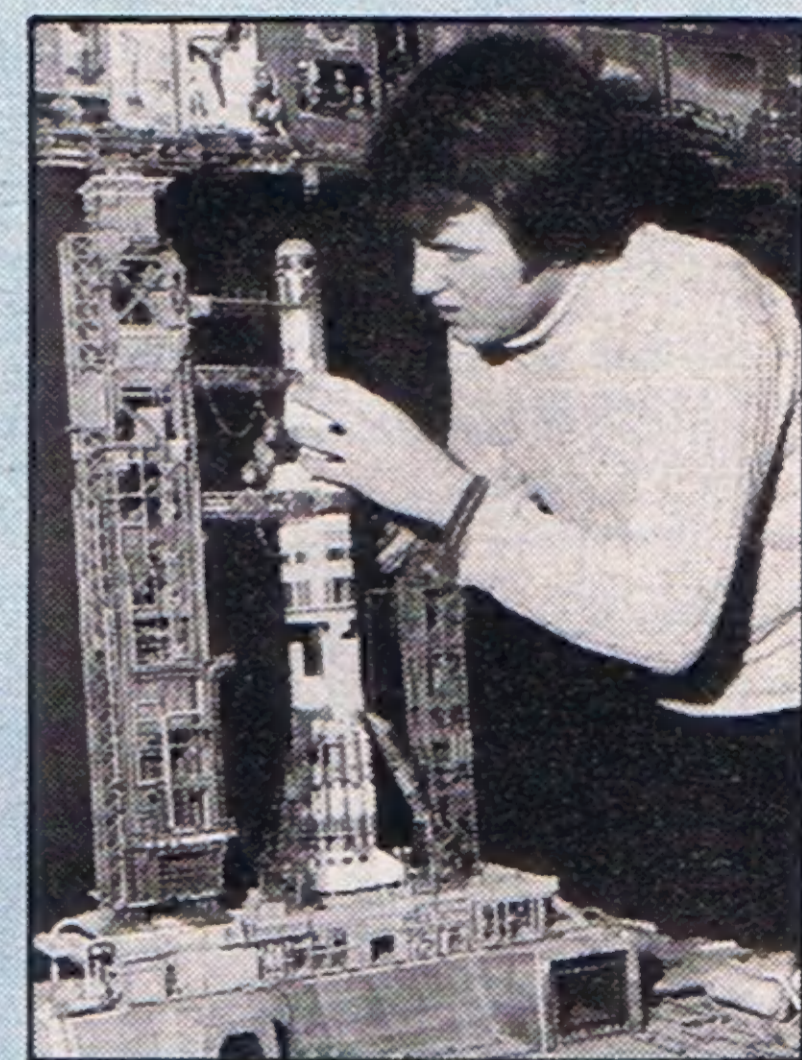


PHOTO: COURTESY MARTIN BOWER

PLUS

You'll be treated to a story on the world's only used car lot for cars of the future, and meet the man who builds these vehicles, Dean Jeffries. And, all *Orcan* fans will be pleased with our trip to the set of *Mork & Mindy*.

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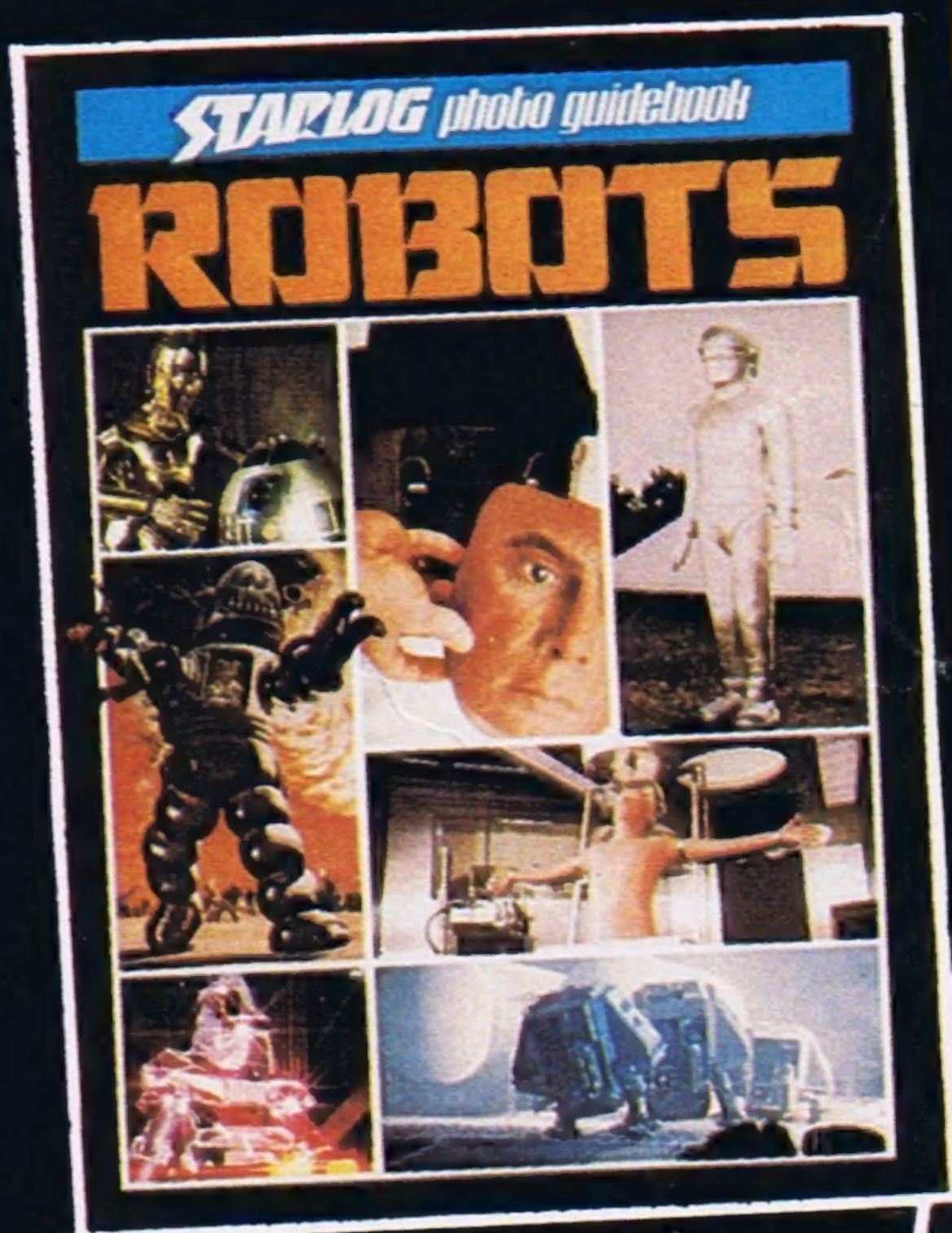
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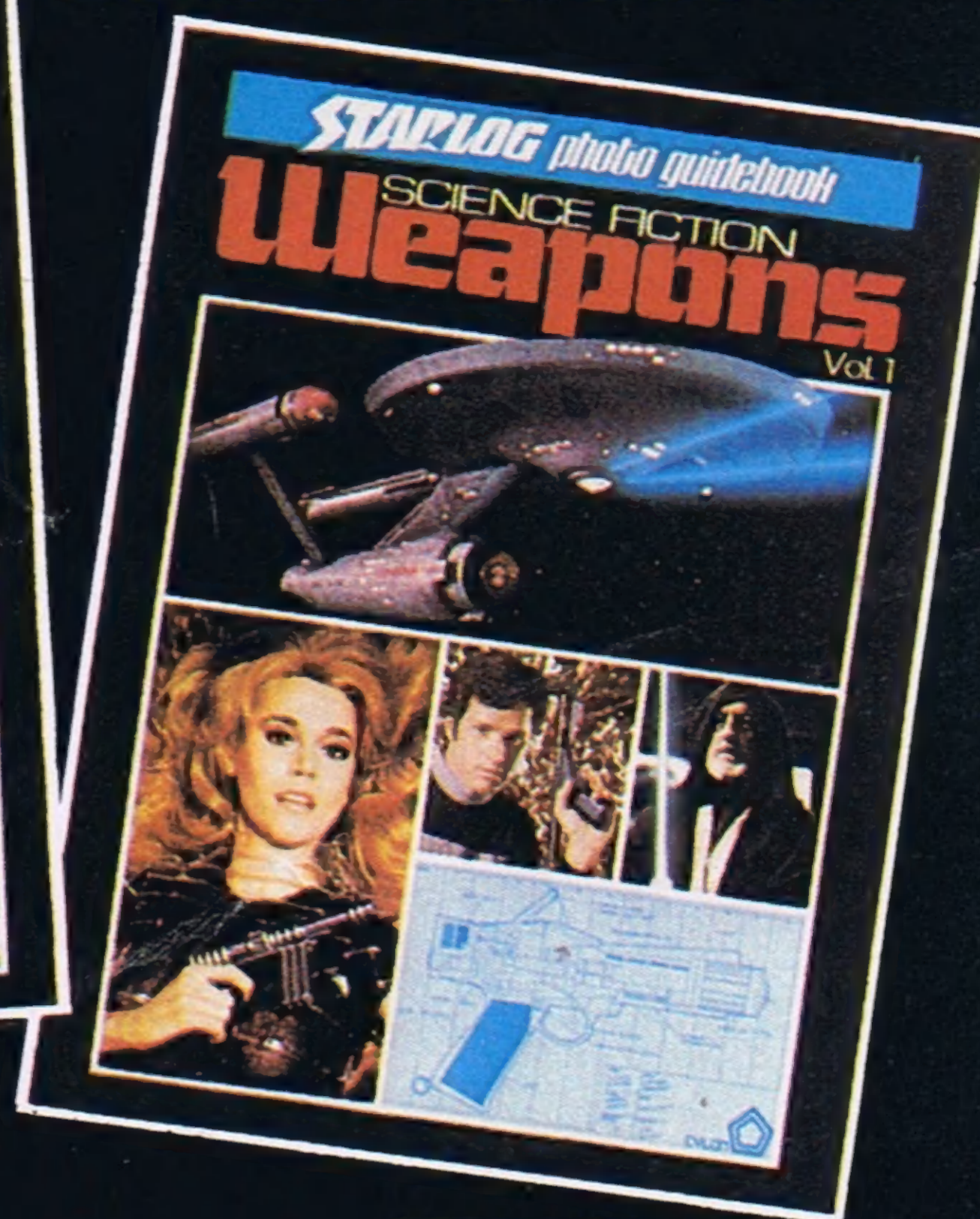
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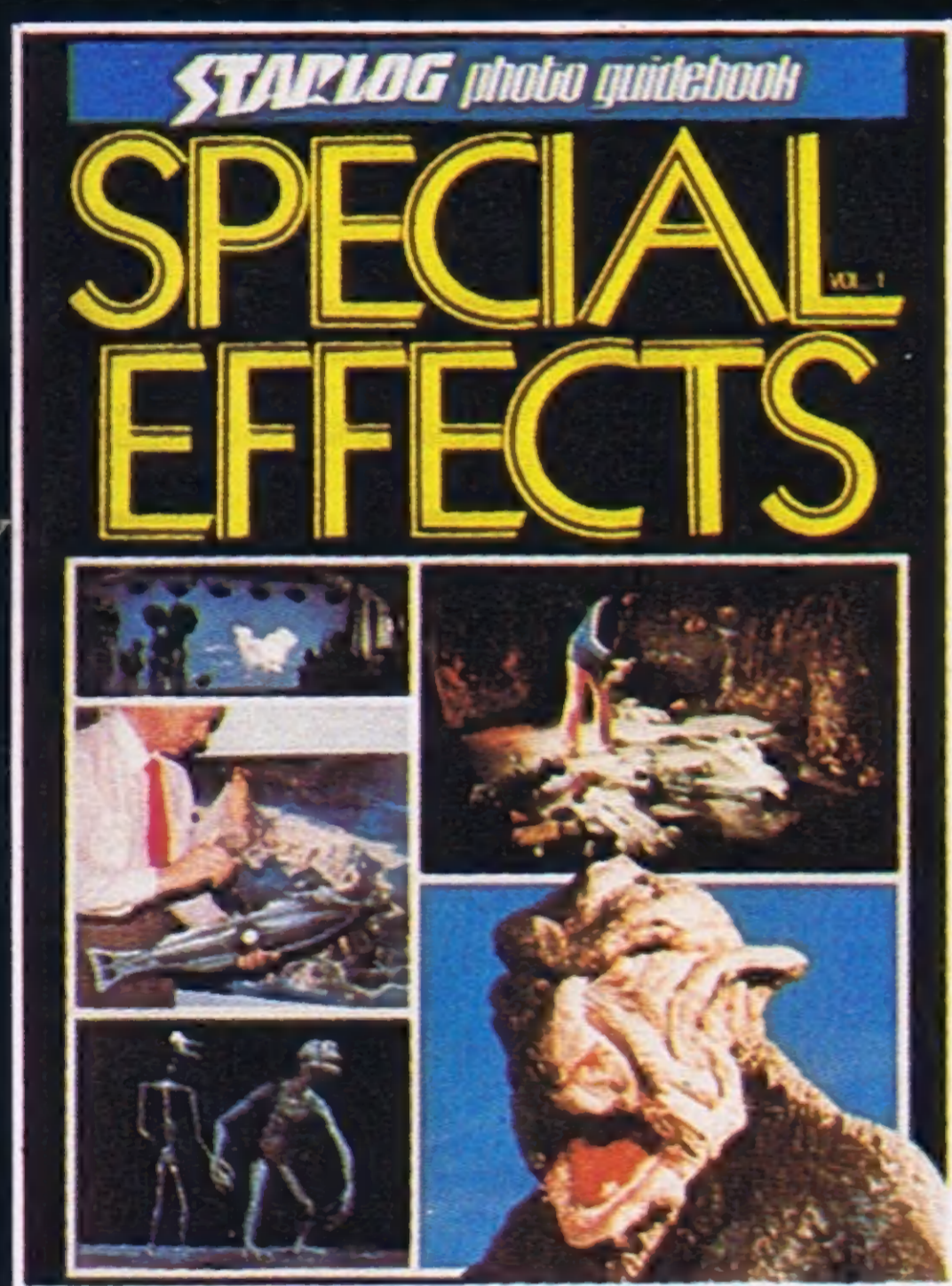
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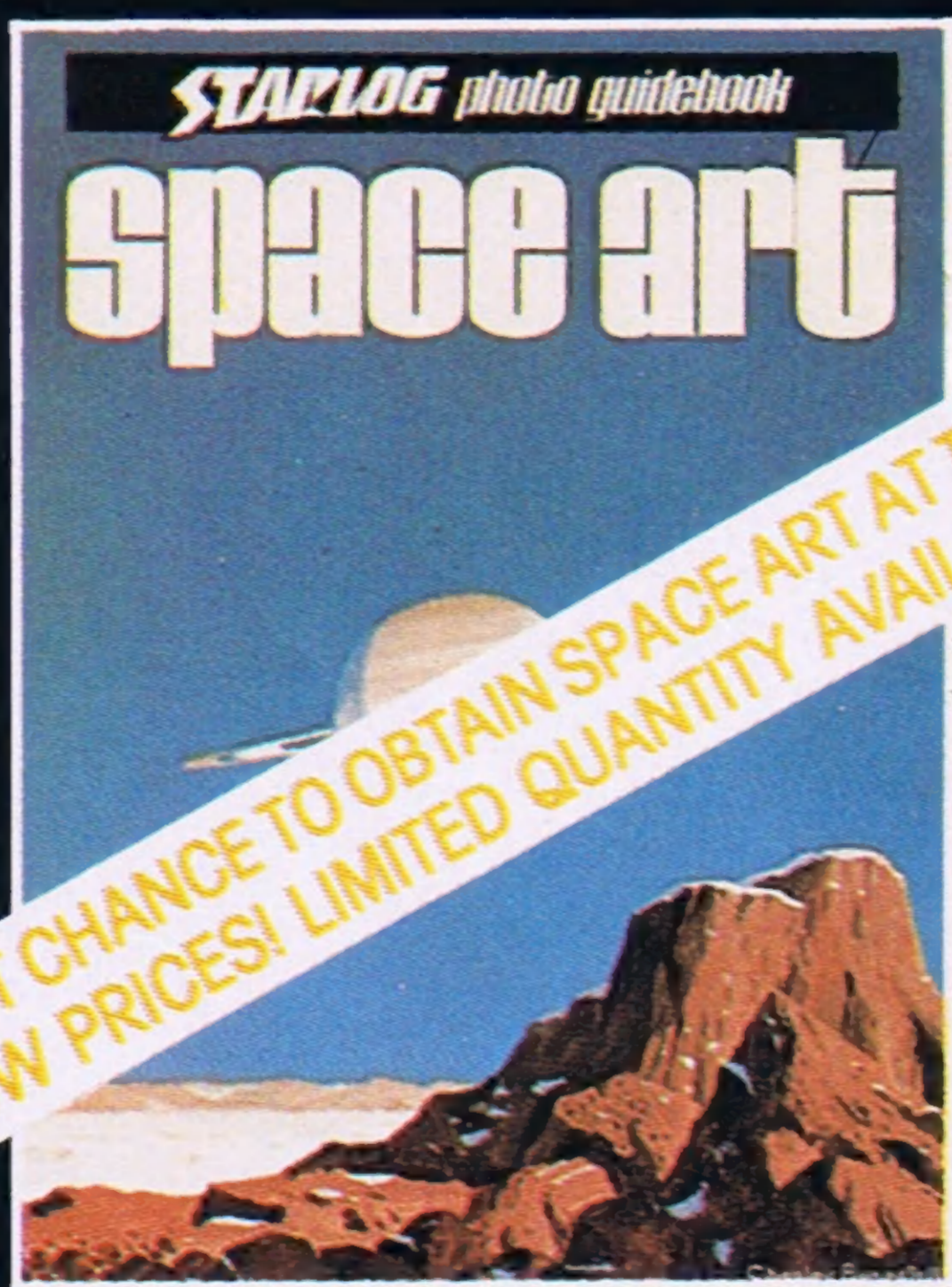
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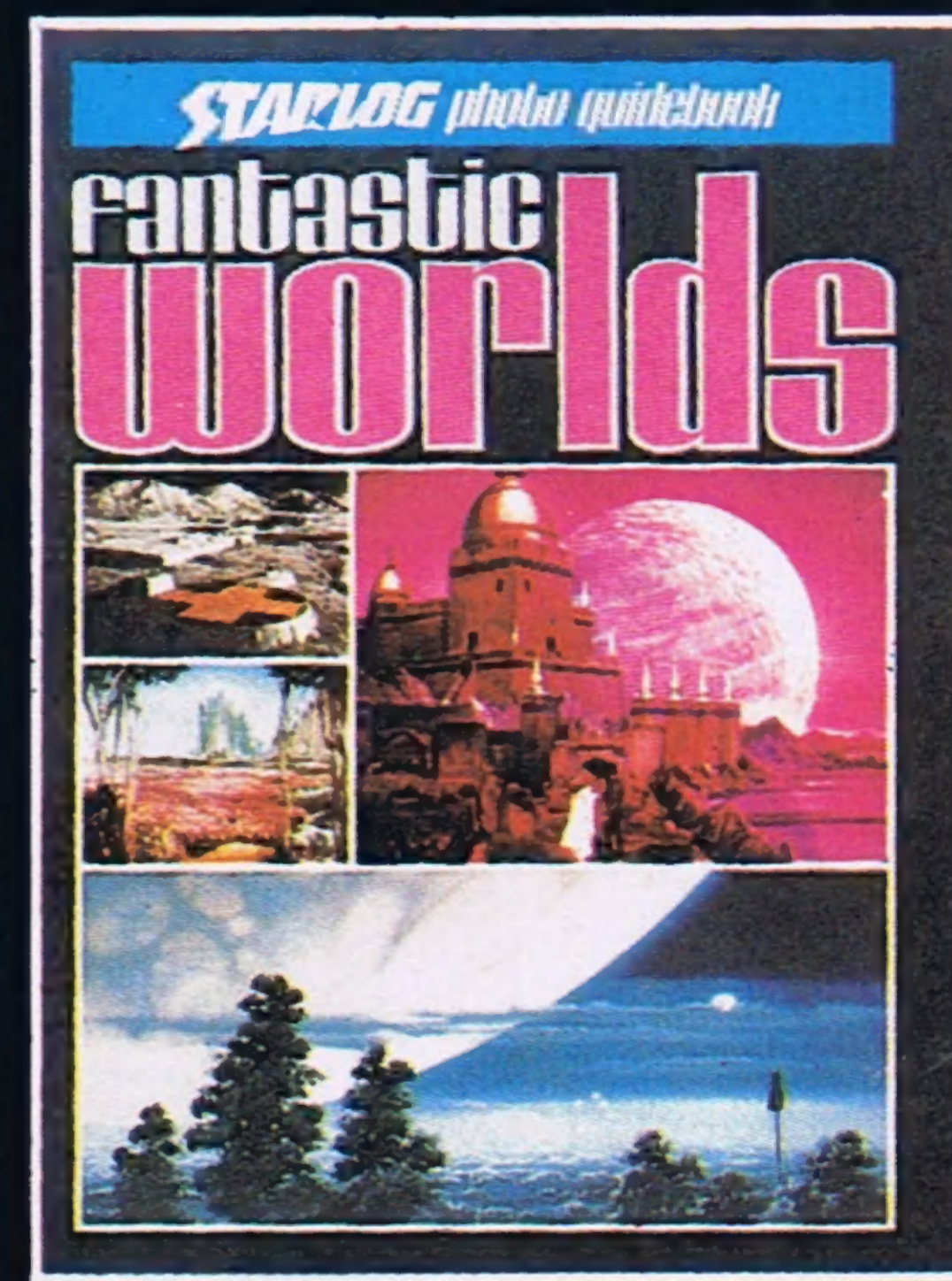


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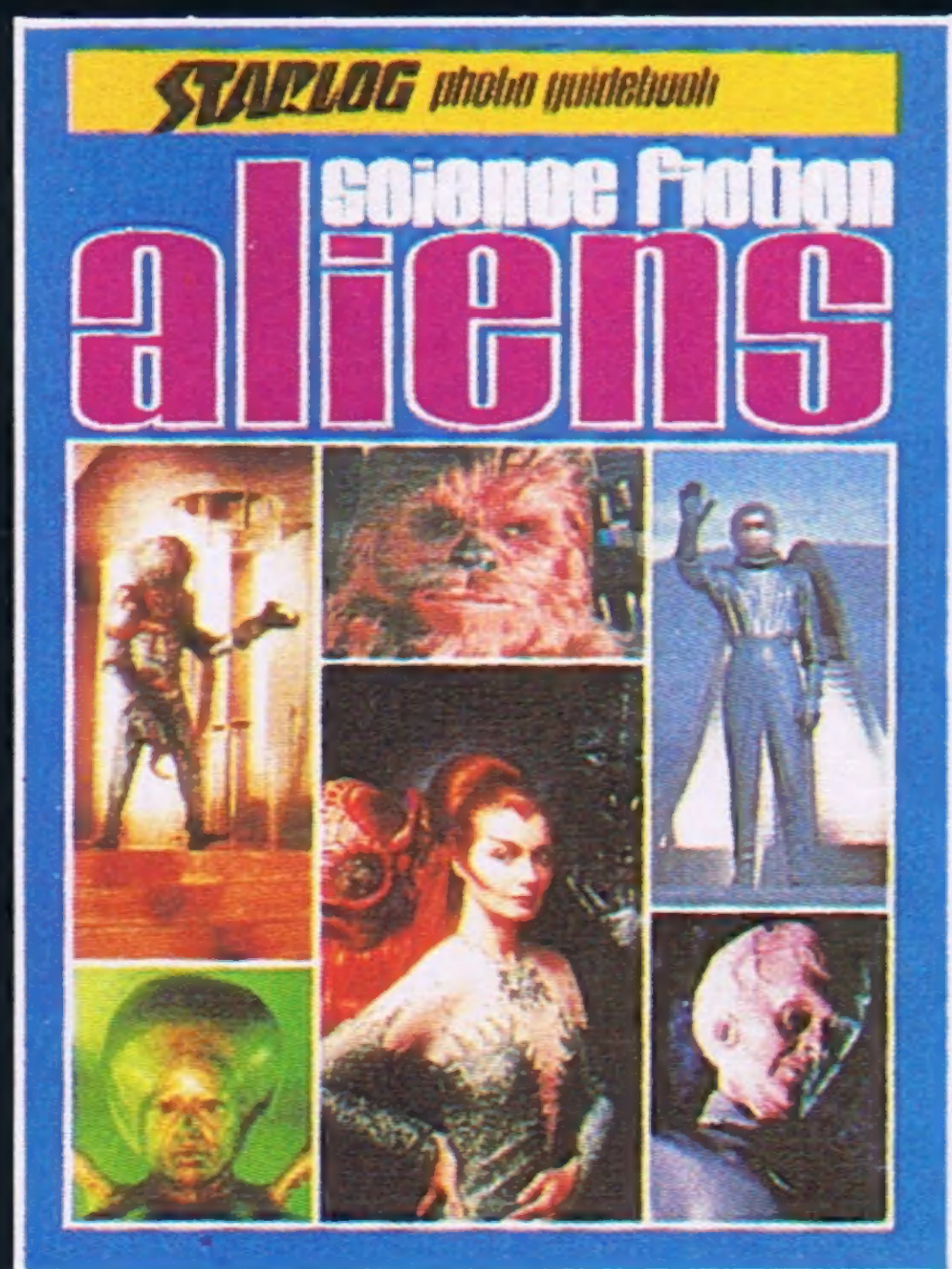


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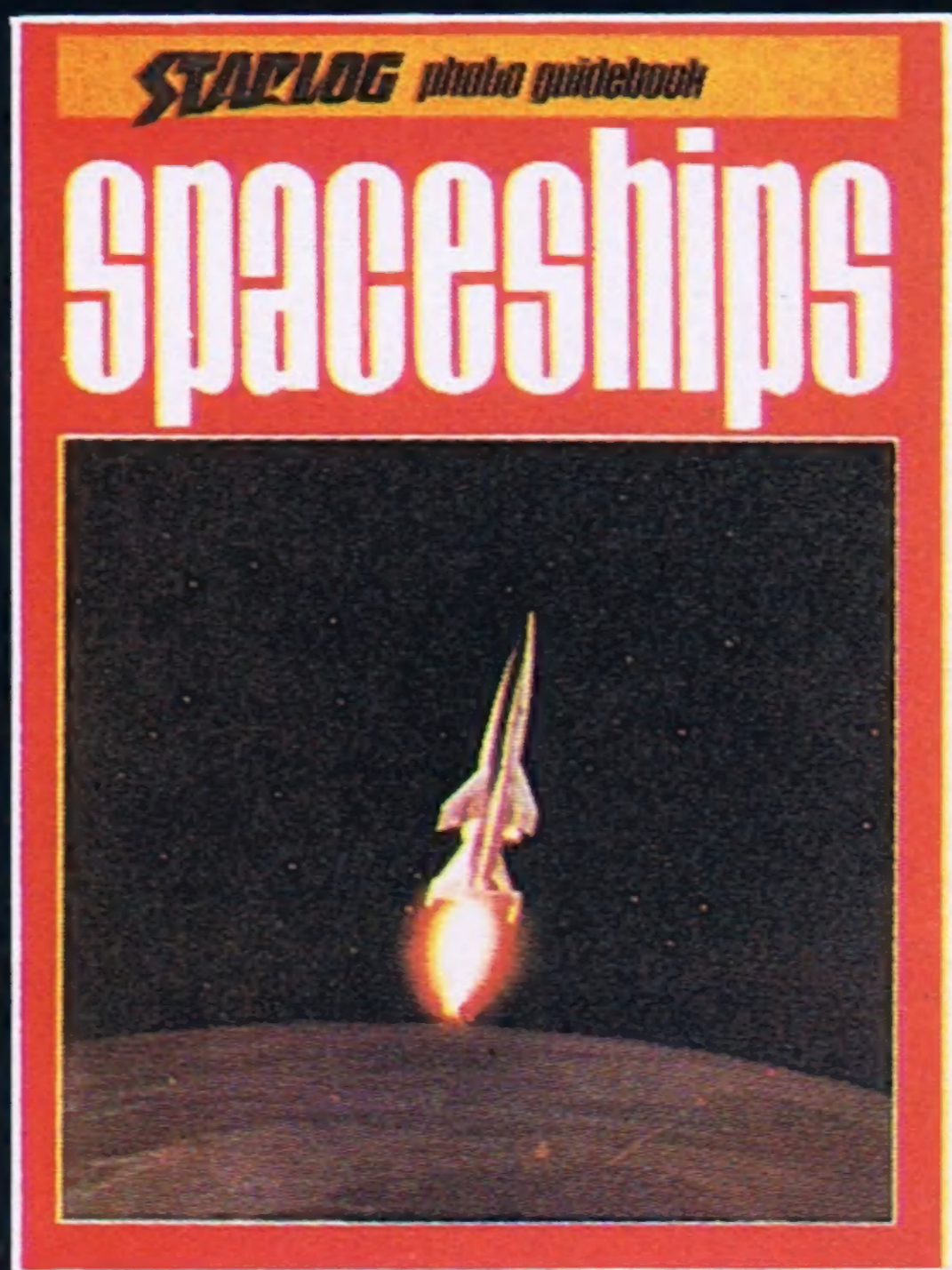
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